

# THE ILLUSTRATED LONDON NEWS

## DINNEFORD'S MAGNESIA.

### Hundreds of Letters from Doctors

testify to the good effects that follow the use of DINNEFORD'S MAGNESIA in cases of Gout, Rheumatic Gout, Gravel, Acidity of the Stomach, Heartburn, Indigestion, Sour Eructations, Bilious Affections. Such letters are constantly being received by the proprietors of

**DINNEFORD'S MAGNESIA. ABSOLUTELY SAFE.**

Recommended by doctors for over 100 years as the safest and most effective aperient for regular use.

Solid or Powdered Magnesia should on no account be used, as it is liable to form hard, insoluble lumps in the bowels. There is no such danger with Dinneford's Magnesia.

### SAFEGUARD YOUR HEALTH

by insisting on Dinneford's Magnesia.

Look for the name "DINNEFORD'S" on bottle and label.

Price 1/3 and 2/6 per bottle.



## CALLS

Ten to One, Bar One! You can make your choice; but you look for special quality in that selected one. So with Scotch Whisky the choice is wide, and 'tis good ones whose names you most frequently hear. That is, why you so often hear

### 'GREEN STRIPE'

*The Correct Call.*

DIURETIC MINERAL WATER.

## VITTEL GRANDE SOURCE

The most efficacious treatment for disorders caused by URIC ACID, GOUT, GRAVEL, KIDNEY & LIVER TROUBLES.

RECOMMENDED BY PHYSICIANS.

**20 Million bottles sold yearly.**

From all hotels, chemists, stores, and the Apollinaris Co., Ltd., 4, Stratford Place, W.1, The Vittel Mineral Water Co., 52, Charlotte Street, W.1



*Can be taken advantageously with all Wines and Spirits.*

Places du Théâtre  
Français et  
Palais Royal

## HOTEL DU LOUVRE

All Modern Comfort—Entirely Renovated  
First Class Restaurant.

Rue de Rivoli  
Avenue de l'Opéra.

Telegraphic Address :  
Louvrotel-Paris.

## Spinet

PURE VIRGINIA  
OVAL  
CORK TIPPED.

20 for 1/6  
Also 50's & 100's

The SUPER  
CIGARETTE

Price 3/6

## BONZO'S STAR TURNS

The Fifth Studdy Dogs Portfolio.

Eight Plates in Colours on Art Brown Plate-sunk Mount

On Sale at all W. H. Smith & Son's Bookstalls and Branches.

For uses innumerable.

On Sale Everywhere.  
Tubes, 4½d., 6d., 9d.

## SECCOTINE

(Registered Trade Mark).

THE INTENSELY STRONG ADHESIVE FOR REPAIR OF BREAKAGES.

Write for free booklet.

M'Caw, Stevenson &  
Orr, Limited, Belfast.

## ST. MORITZ

Engadine, SWITZERLAND

GOLF Championships. 18  
Holes Links. International  
Lawn Tennis Matches, Roads  
open for Motorcars.

Leading Hotels with Garages.

THE KULM HOTELS  
THE GRAND HOTEL  
THE SUVRETTA  
THE PALACE  
THE CARLTON





Aquascutum Park Coat (one of many styles)  
from 6 gns. 'Scutum Field Coats 3½ to 5 Guineas.



By appointment to  
H.M. the King and  
to H.R.H. the  
Prince of Wales.

# Aquascutum

REGISTERED

Ltd.

Weatherproof Specialists  
for three-quarters of a  
century.

126, REGENT ST., LONDON, W.1.

By time and test the 'Scutum's best.

## The Contrasting 'Scutum Weatherproof

Picture the contrast between the old-time drab and unhygienic mackintosh and the present-day colourful 'Scutum Weatherproof. . . Of unalloyed wools, proofed against rain, yet air-free and chillproof, the 'Scutum Weatherproof is easy to don, easy to doff, well-balanced, and burdenless.

### IMAGINE THIS WONDERFUL COLOUR COMBINATION

Taken at random from hundreds of 'Scutum patterns is one of dove-coloured fawn, over-checked by half-inch-wide softly streaked bars in cinnamon, one of the many colour-combinations obtainable only of Aquascutum Ltd. To fully appreciate the vast colour range and the quality of the cloths in which the 'Scutum Weatherproof is made for ladies and gentlemen, it is needful to see and handle these 'Scutum patterns.

A post-card will bring along post-haste a varied assortment of inimitable 'Scutum colourings, plain and overchecked, together with booklet of styles . . . just mention "I. L. News."

Agents in most towns.

In New York: Franklin Simon & Co., 5th Avenue.



A Customer  
writes:

"I have received the 'Argyll' Coat, which fits me perfectly, and which absolutely answers your advertisement."



By Appointment.

## WALPOLES'

### IRISH LINENS

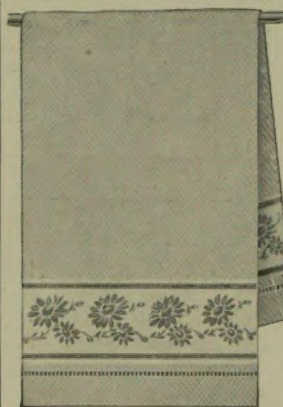
The finest the world produces.

## Summer Sale

Genuine Reductions  
Guaranteed Qualities  
NOW PROCEEDING

## BARGAINS

Selected from our Sale Catalogue.



LINEN  
TOWELS

No. 15,  
Linen  
Huck Face  
Towels  
with Dam-  
ask Border  
Size  
22 x 40 ins.

Sale Price  
dozen

27/6

## LINEN SHEETS

Superfine Quality Hand-woven hemstitched  
For Large Double Beds. Size  
2½ x 3½ yds. Sale Price, pair

105/-

## LINEN PILLOW CASES

Hemstitched Pure Linen Pillow Cases.  
Splendid value. Size 22 x 32 ins.

7/6

Sale Price, each

We Pay Carriage within the British Isles.  
Our Sale Catalogue will be sent Post Free on request.  
108-110, KENSINGTON HIGH ST., LONDON, W.8.  
175-176, SLOANE STREET, LONDON, S.W.1.  
89-91, NEW BOND STREET, LONDON, W.1.

## The HENLEY

1924

## TENNIS BALL

STITCHLESS

## It is Impossible to // Strip the Cover..

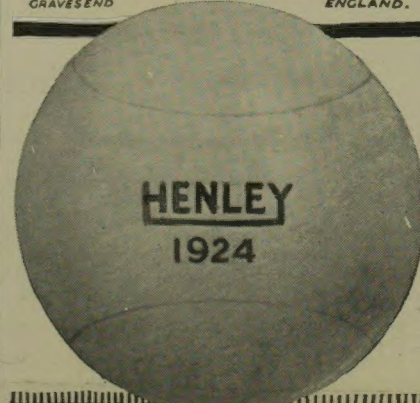
Unlike most other balls it is absolutely waterproof, washable, is extremely durable, outlasting any other ball on the market, and retains its life and speed to a remarkable degree. It is extremely fast off the racquet and does not depreciate by keeping.

For Grass or Hard Courts.  
Regulation size, weight and  
bound.

Obtainable from all Sports Goods  
Dealers.

## 20/6 Per Dozen

Henley's Tyre & Rubber Co., Ltd.  
20-22, Christopher St., Finsbury Sq., London, E.C.2.  
Wholesale - London Wall 3885-5394  
Telegrams - Hietwocol, Finsquare, London  
GRAVESEND ENGLAND.



## OUR ANAGLYPH MASK COUPON.

Please send me One Anaglyph  
Viewing-Mask. I enclose stamps  
[Three-halfpence, Inland; or Two-  
pence-halfpenny, Foreign] to cover  
Postage.

Name .....

Address .....

To THE ILLUSTRATED LONDON NEWS  
(Anaglyph) 15, Essex Street, London, W.C.2.

I.L.N., 19.7.1924.

Enjoy the  
pleasures  
of the Table  
and correct errors of  
diet by always  
drinking

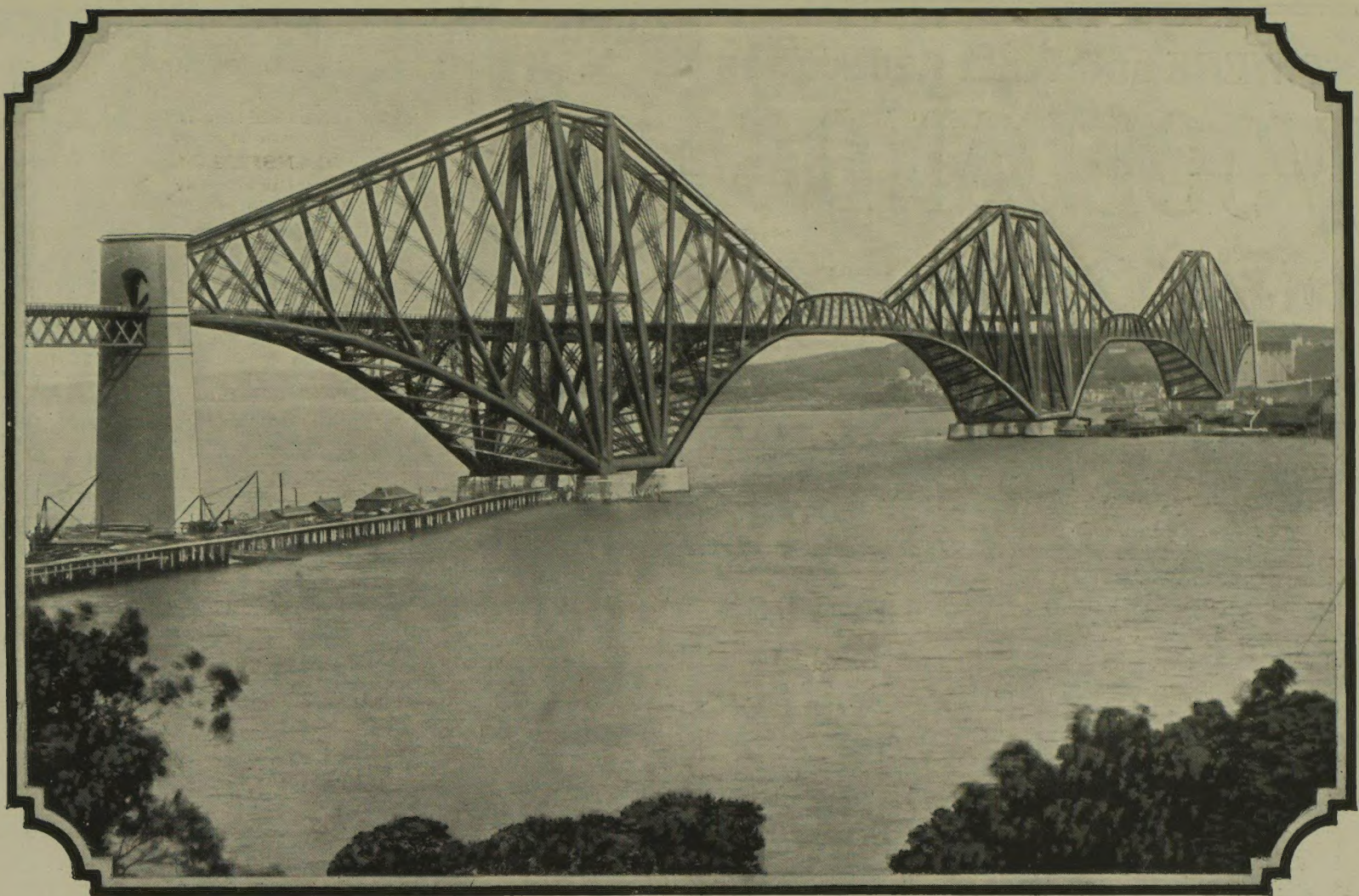
## VICHY- CÉLESTINS

THE FRENCH NATURAL MINERAL WATER.  
Secures and maintains a healthy action of the liver.

VICHY-CÉLESTINS  
is now regularly imported and can be obtained at all Hotels,  
Clubs, Chemists, Stores, &c.

Wholesale Agents:  
Ingram & Royle, Ltd., Bangor Wharf, 45, Belvedere Road, London, S.E. 1.  
VICHY THERMAL ESTABLISHMENT.  
Open from May till October. Casino—Golf—tennis—Motoring, etc.





A WORLD-FAMED EMPIRE VIEW—THE FORTH BRIDGE

## THE HIDDEN IMPULSE

**B**EHIND great deeds, great glories, great renown, lies ever a simple thing making greatness possible.

Behind Watt's dream of the steam engine, the lifting lid of a kettle; behind Newton's law of gravity, the falling of an apple; behind Shakespeare's sonnets, the eyes of Mary Fitton.

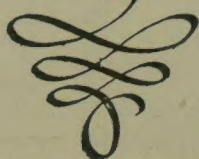
Behind the splendour of our British Commonwealth of Nations, the hardy health and vigour of our British people.

And behind this again, in countless homes throughout the Empire the simple ordinance which has everywhere become an accepted rule of well-being — to drink each day a draught of ENO's "Fruit Salt."

The daily 'dash' of ENO is the simple thing upon which greatly depends the sturdy health that has ever been characteristic of our race.

*With ENO every particle dissolves, there is no waste. Safest and most dependable, it is in the long run the least expensive of health drinks.*

**ENO'S<sup>TRADE</sup> "FRUIT SALT"<sup>MARK</sup>**  
*The World-Famed Effervescent Saline*



Visitors to the British Empire Exhibition are cordially invited to call at the ENO Kiosk, No. 1 King's Way West



LAST WEEK and Final Reductions

# WOOLLANDS

Everything for the  
Gentlewoman at  
Reduced Prices.  
Many Remnants at  
Half-Price during  
last three days  
of Sale.

"Quality  
Sale"  
MONDAY NEXT



E.71.—Very Charming Straw Toque,  
with small Mushroom Brim, and trimmed  
with small Wings round front and sides.  
In all lovely colours. Usual price 3 gns.

Sale Price, **2½ Gns.**

## GLOVE BARGAIN

G.38—16-button  
length French  
Suede, Dark Grey  
and Beaver shades  
Usual price 13/9

Reduced to  
**8/11**



U.80—A very Charming Coarse Straw Hat  
trimmed with velvet round crown and bow  
at side. Ideal for Country and Seaside wear.  
In all lovely colours. Remarkable Value.

Sale Price, **25/9**

All Remnants Half  
Price Last Three  
Days of Sale.

## RIBBON BARGAIN

A GREAT OFFER

1,200 metres of rich  
quality Shot Taffeta  
Millinery Ribbon.  
6½ ins. wide. A novelty  
for early Autumn hats.  
Actual value.

Sale Price **1/6¾**  
per yard - -

E.73—Very charming Black Moiré Straw Toque,  
with quartered Crown and trimmed with small Wings  
all round. In Black, Brown, Navy Blue and Red.  
Havana or any colour to order. Usual price 3 Gns.

Sale Price, **2½ Gns.**

WOOLLAND BROS., LTD., KNIGHTSBRIDGE, LONDON, S.W.1.

# Coats, Wraps and Waterproofs

OF GUARANTEED QUALITY.

ELVERY'S (Est. 1850)  
hold the finest selection and  
the most moderate in price.

## THE MANSFIELD.

A stylish waterproof for country  
wear and all sports. In all  
colours - - - **49/6**

## Waterproofs in Silks and Satin.

(Featherweight).  
A nice choice awaits selection,  
from - - - **3½ Gns**  
Envelope cases to match.

## Tailor-made RAIN WRAPS.

in real West of England Coverts  
for Ladies and Gentlemen,  
from - - - **98/6**

## The A.1. Stormproof.

Light in weight, easy to carry.  
Colours: Fawn, Mole, Navy, &c.  
**35/6**

Belted or unbelted. The Ideal  
Mac for Holiday. Travel. All  
sizes ready for Ladies and  
Gentlemen.



ON APPROVAL.—Send height and bust measurements, together with remittance or London business  
reference. All moneys refunded in full immediately on receipt of any parcel returned.

INCORPORATED IN THE  
IRISH FREE STATE

Established 1850

**Elvery's**  
Limited.

Elephant House,

31, Conduit Street, London, W. 1

(One door from New Bond Street).

And at Elephant House, Dublin and Cork.

ELVERY'S WATERPROOFS HAVE STOOD THE TEST OF YEARS

# WEAK NERVES



Take Two at Bedtime  
and note how well you sleep,  
and how refreshed and fit you  
feel in the morning.

Take Dr. Cassell's Tablets for  
Nervous Breakdown Anaemia  
Neuritis Palpitation  
Indigestion Kidney Weakness  
Sleeplessness Children's Weakness  
Neurasthenia Nerve Pains  
Headache Wasting

Specially Valuable for Nursing Mothers  
and During the Critical Periods of Life.

Nerve pains are often the  
result of overstrain and  
brain - fog. Nothing you can  
take will give you such quick  
and lasting relief as  
Dr. Cassell's Tablets.

## Miss Violet Allen's Testimony.

Miss Violet Allen, of 60, Clarendon Road, West Green,  
S. Tottenham, London, writes:—"As the result of over-  
work and irregular meals, I became a victim of nervous  
dyspepsia and stomach weakness. I could not sleep, and  
at night walked around my bedroom in agony, sometimes  
thinking my last hour had come. I continued my work  
as usual, but I was very thin, and seemed to have no life  
left in me. Indeed, my friends thought I was wasting  
away. This continued until I broke down at work and  
was sent home. I was in a state of nervous breakdown  
and the various medicines I took did me no good. At  
length, however, I determined to try Dr. Cassell's  
Tablets, and, feeling almost immediate relief, I continued  
taking them, with the result that a few months later I was  
as fit and well as ever. I enjoy my food without pain,  
and I sleep well, and wake refreshed in the morning."

**Dr. Cassell's  
Tablets**

Home Price, 1/3; Family Size, 3/-.  
Sold by Chemists and Stores throughout the  
Empire.

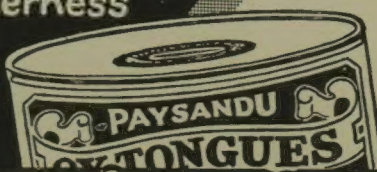
**Paysandu  
OxTongues**

Unequalled for flavour  
and tenderness

BOOKLET  
FREE

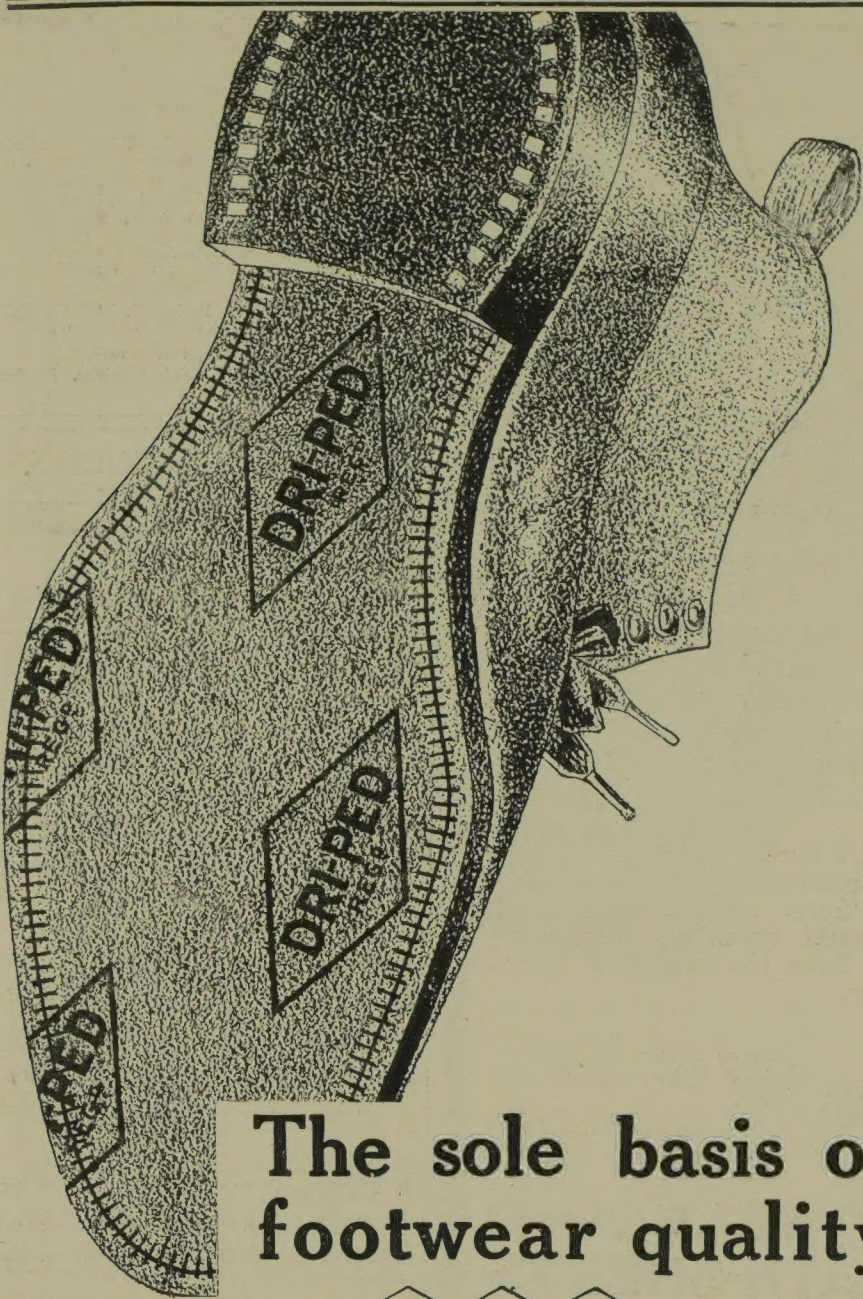
Send name and  
address for copy  
of Housewife's  
Book. Write:-  
McCall & Co. Ltd.  
18, St. George's House,  
Eastcheap, E.C.3

Of all  
Grocers



THE NAME "PAYSANDU" GUARANTEES THE QUALITY



**"DRI-PED"—THE SUPER-LEATHER FOR SOLES.**

## The sole basis of footwear quality

How the "Dri-ped" method of selecting and tanning hides pre-determines the wear and water-proofness of boots and shoes.

THE success of "Dri-ped" registers yet another triumph for those who believe in the application of science to industry, for "Dri-ped" is a product of the laboratory as well as of the tanyard.

The unrivalled foot service "Dri-ped" always renders is secured not only by the most careful selection of super-quality hides but by a tanning process perfected after prolonged tests in the "Dri-ped" laboratories.

Following the branding of the name "Dri-ped" to identify the super-leather for soles, came the self-imposed obligation to make the name synonymous with a

rigid standard of quality; hence, "Dri-ped" is guaranteed to wear at least twice as long as best ordinary leather of equal thickness; guaranteed to be absolutely waterproof throughout wear.

You cannot truly appreciate the full meaning of footwear satisfaction until you wear boots or shoes with "Dri-ped" soles.

All leading footwear dealers supply "Dri-ped" Soled Footwear in all styles and sizes for men, women and children. Footwear repairers can re-sole the shoes you are now wearing with "Dri-ped," but insist on having "Dri-ped" Leather—there is no substitute for "Dri-ped."

## DRI-PED SOLED

THE SUPER-LEATHER FOR SOLES.  
DOUBLE-WEAR BOOTS AND SHOES.

**DRI-PED**  
REGD

The Super-Leather  
for Soles.

**CAUTION.**—All genuine "Dri-ped" Soled Footwear and repairs bear the "Dri-ped" purple diamond stamp every few inches on each sole. In case of difficulty write to DRI-PED, Ltd. Bolton.



INSIST ALSO ON HAVING YOUR FOOTWEAR REPAIRED WITH "DRI-PED."

TO-DAY AND UNTIL 26th INST. AT

# HAMPTONS JULY SALE

you can secure Modern and Antique

## Persian Carpets

and Rugs at unprecedentedly low clearance prices. As will be seen below, the sizes make these exceptionally attractive to everyone who needs large Carpets. The designs and colourings are very varied. Every Carpet, without exception, is priced at much below its present market value.

Hamptons have no hesitation, therefore, in saying that these are such exceptional Bargains that every visitor will be glad to have seen them.

Clearing at			Clearing at		
25 ft. 3 in. x 12 ft. 7 in.	£45 15 0		14 ft. 8 in. x 6 ft. 7 in.	£14 7 6	
23 " 1 " x 9 " 9 "	37 15 0		14 " 1 " x 6 " 6 "	24 15 0	
21 " 8 " x 13 " 9 "	47 15 0		14 " 0 " x 10 " 3 "	23 15 0	
21 " 7 " x 13 " 6 "	45 10 0		14 " 8 " x 5 " 9 "	14 18 0	
20 " 8 " x 14 " 0 "	59 10 0		13 " 4 " x 6 " 7 "	11 11 0	
20 " 3 " x 4 " 4 "	19 19 0		13 " 8 " x 13 " 0 "	22 13 6	
18 " 2 " x 11 " 0 "	46 10 0		13 " 5 " x 5 " 8 "	14 14 0	
18 " 6 " x 6 " 3 "	25 18 6		12 " 11 " x 5 " 10 "	13 19 6	
17 " 5 " x 12 " 9 "	32 10 0		11 " 9 " x 4 " 4 "	6 19 6	
16 " 9 " x 6 " 6 "	28 15 0		11 " 3 " x 5 " 3 "	10 12 6	

In addition there are 400 Bargains in Persian Rugs being cleared at from £2 10 0 to £8 10 0 each.

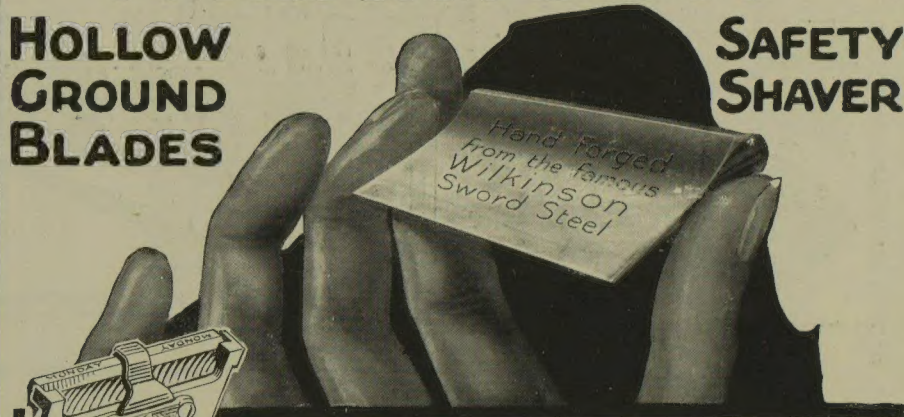
For illustrations and full particulars of many other equally great bargains in Furniture, Carpets, Furnishing Fabrics, Linen, Wallpapers, Antiques, China, Ironmongery, etc., see

**HAMPTONS' SALE CATALOGUE**  
SENT FREE. PALL MALL EAST, LONDON, S.W.1

## WILKINSON

HOLLOW  
GROUND  
BLADES

SAFETY  
SHAVER



*This All-British Razor makes Shaving extra easy*



B. E. E.  
WEMBLEY  
Stand L419,  
Cutlery Section,  
Palace  
of Industry.

Wilkinson Safety Razor Blades, **Hollow-Ground** and hand-forged from the finest steel, have the same power and edge-retaining qualities of the best straight razor. Unlike the thin wafer type of blade, the Wilkinson can be used again and again. A few quick strokes on the **Automatic Stripper** and the blade's edge is restored to a perfect sharpness that makes light work of the toughest growth. Add to this the exclusive Wilkinson **Roller-Guard** which feeds the lather on to the cutting edge, and you will realize why the Wilkinson has been accepted by men the world over as the only Safety Razor worth using.

Set with 7 Hollow-Ground Blades, each etched with a day of the week. Adjustable Shaver Frame, Automatic Stripper, Setting or Honing Handle, in polished oak case (as illustrated) **42/-**

Set as above with Three Hollow-Ground Blades... **25/-**  
Also sets at 8/6 and 15/6.

**SOLD EVERYWHERE**

Manufactured by

THE WILKINSON SWORD CO., LTD.,  
53, Pall Mall, London, S.W.1

Gun, Sword & Equipment Makers.

T. H. Randolph, Man. Director. Works: ACTON, W4.





## TERMS OF SUBSCRIPTION

TO  
"THE ILLUSTRATED LONDON NEWS"PAID IN ADVANCE  
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Twelve Months (including Christmas Number) ...	£2 18 9
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Including Christmas Number ...	1 10 7
Three Months ...	0 14 1
Including Christmas Number ...	0 16 6

## CANADA

Twelve Months (including Christmas Number) ...	£3 0 11
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Three Months ...	0 14 7
Including Christmas Number ...	0 17 0

## ELSEWHERE ABROAD

Twelve Months (including Christmas Number) ...	£3 5 3
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Including Christmas Number ...	1 13 10
Three Months ...	0 15 9
Including Christmas Number ...	0 18 2

Subscriptions must be paid in advance, direct to the Publishing Office, 172, Strand, in English money; by cheque, crossed "The National Provincial and Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 172, Strand, London, W.C.2

The Agents Havas is specially appointed to receive advertisements for "The Illustrated London News," for Western Europe, at its Head Offices, 62, Rue de Richelieu, Paris, and at all its branches.

# GOERZ TENGOR CAMERAS

sell at popular prices and will give perfect results.  
"Yes, I know they are not very good—the light got to them a little, but I could not afford a good camera, and you can't expect very much for 20s. I wish I could run to one of those GOERZ CAMERAS."  
The above is scarcely an imaginary conversation. The writer has heard similar remarks on many occasions. You can afford a Goerz Tengor (name a Vest Pocket (1½ x 2½ ins.) ... £3 12 6  
3½ x 2½ ins. ... £3 12 6  
4½ x 2½ ins. ... £4 2 0  
With Goerz Azial Anastigmat  
GOERZ CAMERAS TAKEN IN P.  
SHOTS WITHOUT  
SUNSHINE  
Illustrated List No. C.H.  
Free on application to  
the Sole GOERZ DIS-  
TRIBUTORS—  
PEELING &  
VAN NECK, Ltd.,  
46, Holborn Circus, London, E.C.1

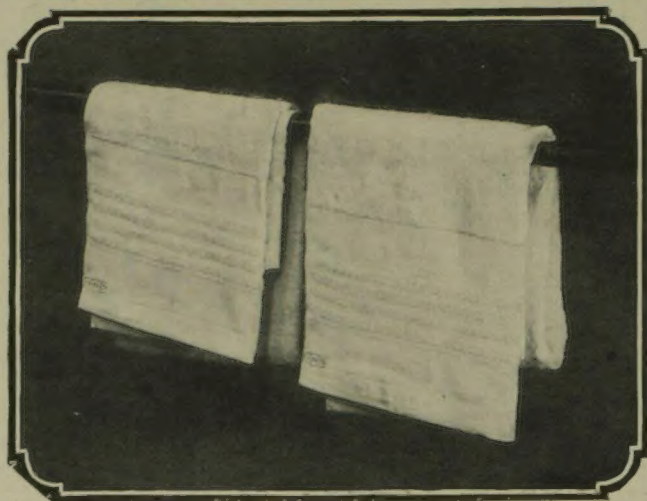
## Travel in Comfort

Air, Train and Seasickness  
positively prevented and  
cured or money refunded.  
Obtainable at all Chemists

Price: 4/2 &amp; 8/4



MOTHERSILL  
REMEDY Co. Ltd.  
92, FLEET STREET  
LONDON, E.C.4



ONE of the most desirable features of an OSMAN Towel is its fine thick texture, which absorbs moisture without undue friction. It is particularly suitable when, after shaving or sun bathing, the skin is sensitive to any harshness or irritation.

OSMAN Towels combine strength, unusual absorption and softness. Add to these, *endurance*, power to withstand countless washings, and you have the secret of their popularity.



If you are pleased with OSMAN TOWELS, try OSMAN SHEETS and PILLOWCASES.

from all Drapers and Stores at prices no higher than for ordinary towels.

See the small red OSMAN tab on each towel.

## TOWELS AND BATH-SHEETS

Q F 15

# Meltis

(Regd.)

CHOCOLATES

2d. Chocolate-Marshmallows

A very delicious Confection

## SIR HENRY LUNN, LIMITED.

PALATIAL HOTELS. SHORT SEA ROUTE.

TOURS INCLUDE 14 DAYS HOTEL &amp; RAIL.

£9 9 0 14 days BELGIAN COAST with visits to BRUGES, ZEEBRUGGE, NIEU-PORT BATTLEFIELDS, large hotel, return ticket.

£15 0 6 GRAND HOTEL, BRUNNEN, Lake of Lucerne. 14 days and journey.

£17 9 6 PALACE DES ALPES, MURREN, King of the Oberland. 14 days & journey.

£19 10 MALOJA PALACE, ENGADINE, 6000 feet above the sea. 14 days and journey. Golf, Lawn Tennis, Bathing, Fishing. The Finest Hotel in Switzerland.

£15 15 ATHOLL PALACE, PITLOCHRY, 14 days, with return ticket from London.

Booklet on application to—

The Secretary, 5 T, Endsleigh Gardens, London, N.W. 1

## LAUSANNE—OUCHY.

## HOTEL MEURICE

100 rooms—30 bathrooms.

Inclusive terms: Fr. 12 to 16 per day.

## 35,000,000 LEMONS

the choicest the World produces, are used annually for making Eiffel Tower Lemonade. There is no more convenient or pleasant way of using the cooling fruits which summer brings us for the maintenance of health than in the form of this delightful "Nature's Refresher."

## GREY HAIR HINDES HAIR TINT

tints grey or faded hair any natural shade desired—brown, dark-brown, light-brown, or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Of all Chemists, Stores and Hairdressers, 2/6 the Flask.

HINDES, Ltd., 1, Tabernacle Street, City, London.



# Masters the Hair

1/6 AND 2/6 PER BOTTLE  
FROM ALL CHEMISTS  
HAIRDRESSERS  
AND STORES

## ANZORA

ANZORA PERFUMERY CO. LTD.  
WILLESDEN LANE, LONDON N.W.6



## Runs in the family!



# Mackintosh's Toffee de Luxe



## VICKERY'S FOR DRESSING CASES, and all TRAVELLING and MOTORING Requisites.

HIGHEST QUALITY.

MODERATE PRICES.

THE CASE  
FOR YOUR  
HOLIDAYS.  
EMPTY OR  
FITTED.

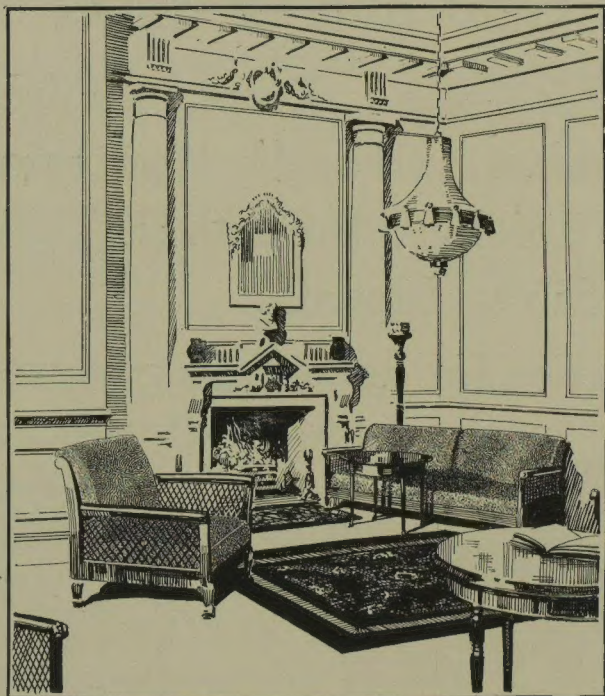
Catalogue  
Post Free.



### Vickery's Speciality

Very LIGHT-WEIGHT Empty Dressing Cases, with Silk Pockets to take one's own Fittings; or supplied Fitted Finest African Ivory and Sterling Silver, as shown.

Empty 18" £6 : 18 : 6	20" £7 : 15 : 0	22" £8 : 15 : 0
Fitted 18" £24 : 0 : 0	20" £25 : 0 : 0	22" £26 : 0 : 0



FOR UPHOLSTERY, USE

# "Rexine"

LEATHERCLOTH

which is indistinguishable from leather. It costs much less. It is scratchless and washable.

REXINE LTD., HYDE, NEAR MANCHESTER.  
London : 42, Newgate Street, E.C. 1

Samples at all furnishing houses. See that "REXINE" Leathercloth is specified on the invoice to prevent substitution.



## THE HALL-MARK of QUALITY

**F**OR many years ladies of discernment and taste have regarded this symbol as the hall-mark of quality in Furs, because they realise that at the back of it lies the prestige and influence of over half-a-century's satisfactory service.

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This serviceable Coat of natural brown Musquash is an example of the beautiful Furs that are now being shown at The International Fur Store. It is very durable and suitable for motoring. Lined throughout with rich soft satin. Length 50 ins. ... Price **£53**

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### Copy of Letter sent to British Car Manufacturers of interest to the British Public.

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DEAR SIRs,

We have received letters from Motor Car Agents asking us to make them an allowance of £1 on every new car they order if they specify "Bal-lon-ette" Tyres. It appears that a certain foreign firm who sell a low pressure tyre in this country have been to the Agents, and as a means of getting these foreign tyres fitted to British Cars they are giving £1 to the Agents who specify their tyres when ordering a new car. In consequence we have received letters from Motor Car Agents stating that if we will not give them £1 they will advise the foreign tyres to be fitted. They are not interested in which is the best tyre or giving proper advice to the person who buys a car from them, they are interested in £1, that is all. For this £1 these British Agents will advise customers to buy foreign tyres.

We want the public to know that when an Agent advises a foreign tyre to be put on a new car, he has an interest outside his customer and outside British workmen.

Yours faithfully,

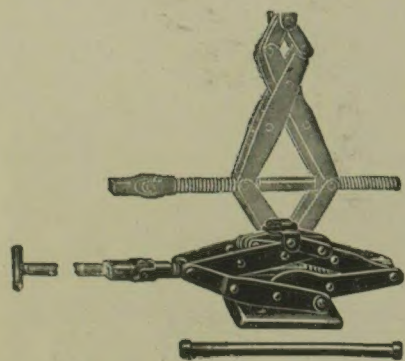
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THOMAS WARWICK, *Managing Director.*

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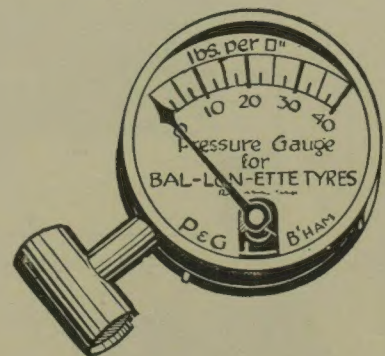
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In order to convince you of the superiority of "Bal-lon-ette" low pressure tyres over ordinary tyres we will sell you a set complete with wheels to fit your car. If you are not satisfied return them to us within 14 days and we will *refund all your money*, charging you only for the carriage incurred (if any). This is, of course, providing they are given fair wear and tear and have not been damaged by an accident.



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In order to obtain the best service from "Bal-lon-ette" tyres it is essential to keep them at the correct pressure. This gauge is made specifically for the purpose. Perfectly simple to use.

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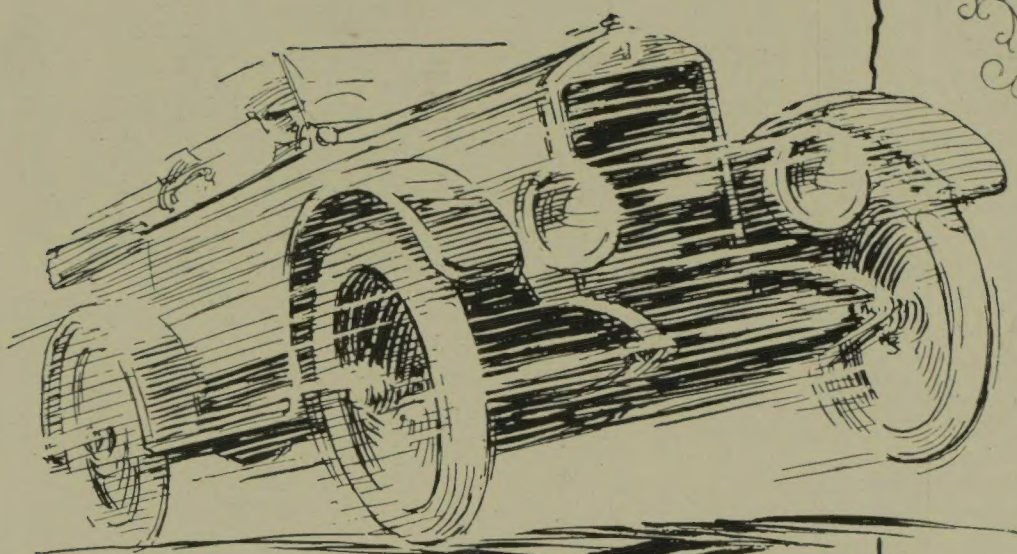
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## Guarantee

THIS CAR IS GUARANTEED TO BE CAPABLE OF

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 FULFILLING ITS SPEED GUARANTEE IN SUITABLE  
 CONDITIONS. THE MOST IMPORTANT CONDITION,  
 OF COURSE, IS THE USE OF THE RIGHT PETROL.

THESE RECORDS ARE THE RESULT OF THE  
 CAREFUL AND THOROUGH TESTING OF THE  
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*Line*



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Consequently, all the highest speeds this season are being made on "BP," amongst the most recent achievements being that of Mr. J. Parry Thomas, who on May 22nd created new records for the flying 5 miles (2 min. 26.51 sec.) and 10 miles (4 min. 58.26 sec.) at Brooklands, and made a new lap record at the astonishing pace of 124.12 miles an hour.

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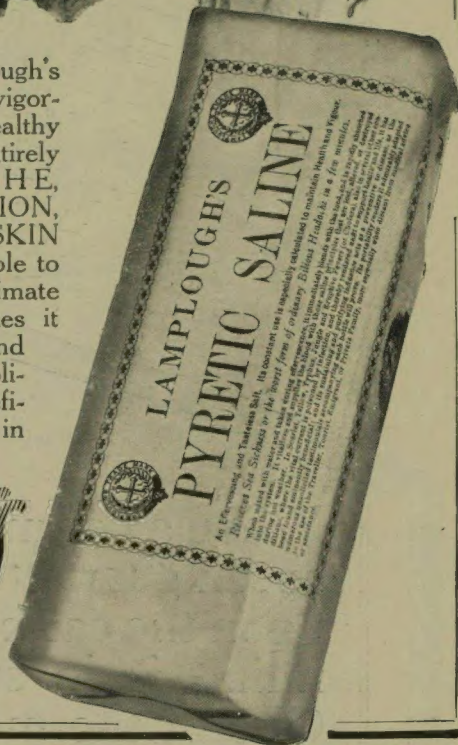
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JULY 19, 1924.

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A GUARDIAN OF THE DOOR: OUTSIDE "KO MATA-A-TUA," A HOUSE BUILT AS A RATIFICATION OF PEACE BETWEEN TWO MAORI TRIBES—AN EXHIBIT AT WEMBLEY.

Hard by the New Zealand Pavilion at Wembley is a particularly interesting Mata-a-tua, or carved Maori house, built in New Zealand in 1874, as a Ratification of Peace between two Maori tribes which had been at war with one another for many years. The New Zealand Government showed the

structure at Sydney in 1879, and it was then brought to London and exhibited. After that it was stored in a dry vault. South Kensington Museum has now re-presented it to New Zealand. It is eighty feet long, with notably interesting carving and unique decoration.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



## OUR NOVEL BOOK

By G. K. CHESTERTON.

THE editor of the *Mercury*, who has an enthusiasm for good buildings almost greater than his enthusiasm for good books, published, if I remember right, an expression of approval of the architectural experiments of Wembley. He at least will not misunderstand me if I say that in one sense the most impressive building at Wembley is probably the Queen's Dolls-House. He will put it down to a legitimate love of dolls-houses, and not to a despicable indifference to temples. But the sense in which I say it refers to the value of small models of big things. It seems to me that man has made things almost too great for his own imagination to measure. He is too much at home in his house, and sometimes he cannot see the city any more than he can see the earth. An exhibition, even one as large as the Wembley Exhibition, must be itself in some sense a small model of a large thing, like the Queen's Dolls-House. And it is to be hoped that people will learn to appreciate what is large precisely because they see it when it is little. It may be easier to use the copy than the real thing as a working model for real education. For about the real remains or ruins of the great art of building there is a curious paradox of popular misconception which is not easy to describe.

Architecture is the alphabet of giants; it is the largest system of symbols ever made to meet the eyes of men. A tower stands up like a sort of simplified statue, of much more than "heroic size." A façade is rightly called a face; it has something of the character of a huge human face fading or simplifying itself into the formality of a diagram; we see it in the childish sketches of a cottage with windows for eyes and the front door for a mouth. We feel as if architecture were a simplified art of statuary or portraiture, just as the statuary and portraiture of ancient Egypt or Nineveh really were simplified and stiffened almost to the severity of architecture. It is as if a tower were a torso, as if a monolith were a headless body, or a dome were a hairless skull. Seen for a moment in this light, or this twilight, all architecture takes on mysterious lines of life and a movement as of signals. Nor is this merely fanciful, for it inheres in much of our habitual language on the subject. We say that a spire points to the sky, as if it really lifted a finger. We say that windows look over a landscape, as if windows were really eyes.

There is, then, a universal instinct that architecture has something to say; that it is, as it were, trying to say it. Some aesthetes still maintain that art is unmoral—or, in effect, that it is unmeaning. But they ought really to be pursuing the opposite line of progress, and finding more meanings instead of less. Instead of treating religious pictures as decorative patterns, they would have much better fun proving that even patterns are religious. They would have much better fun looking for their religion in the wallpaper or the Turkey carpet. But this is a digression. The point is that architecture also, like the more obvious arts of representation, has about it something that suggests a proclamation or a message; but that its speciality is the size or scale upon which the message can be given. The message is given on a megaphone; the proclamation is distributed by a loud-speaker. The size of a building is the most obvious thing to say about it; it is meant to be the

most obvious thing to see in it. Mere size is meant to be self-evident, and therefore simple; a colossal commonplace. Yet, strangely enough, while this art presents its symbols on a vast scale, and staring at the sun, they remain in many ways more elusive and delicate than a drawing in silver-point or a light tracery in lace. The hieroglyphs are as huge as Assyrian bulls; but they are not hieroglyphs that everybody can read. Strangely enough, they are

I grieve to say, the insular English lady—who travels in India without any idea about the Indian races and religions, except that they are all one dim mob to be described as "natives." Yet one would fancy, for instance, that the difference between the Moslem and the Brahmin tradition was something almost as obvious to the eye as the difference between a wigwam and a Wimbledon villa. The one tradition prides itself on carrying through a scheme of the most complex decoration on the most colossal scale while remaining almost appallingly impersonal. All that ornament may be literally called featureless in the sense of faceless; it must contain no portraiture of man or beast or bird. We are not to look for it any more than a human figure in the most complicated figures of Euclid. This element is emphasised wherever the Moslem creed is most emphatic. Round the great Mosque of Omar in Jerusalem the most apparently florid decoration consists only of handwriting, of elaborate Arabic script, defining the unity of God. The heraldic symbol of the Caliphate does not rival the eagle of Rome or the lion of England, or even the lilies of France, except with the cold horns of the hollow moon.

It is this austerity that makes a miracle even of Moslem luxury. The magnificence of a thing like the Taj Mahal is increased by a great abnegation. The other Eastern tradition is at the very opposite extreme. It boils, one might say it bubbles, with bodily representations. There are patterns made out of interlocked limbs and torsos, of swaying figures with monstrous hips. There are gods many-headed as if everything were doubling and trebling; gods who wave wild arms to us like the numberless arms of a forest. Some have represented Asia as a nightmare of the over-population of the earth; and it would seem as if the very heavens were over-populated. Taken by itself, this would be a very superficial view of Indian polytheism. But the point is that the supercilious tourist could not see even the superficial view. He could not see even the startling contrast between the iconoclast and the idolater. Therefore, he could never see the really reconciling truth about Islam—that it was much more of a war against the gods of Asia than against the God of Christendom. But if he could not see it in India, perhaps he will see it at Wembley, where he has not any need to turn up his nose at natives.

But it is hardly surprising that the superior person could learn no history from the architecture of Asia, for he could not learn it from the architecture of England. From the Renaissance to the Ruskinian epoch he went on talking of the Middle Ages as merely benighted and barbaric. Yet in every other English village a colossal contrast contradicted him flatly. A great mediæval building stood up among the more modern buildings like a mountain among mole-hills. It stood up like a mountain; but people could not see it. They still went on saying that the tumble-down cottages had been made in an age of progress and the eternal tower had been made in an age of ignorance. Perhaps that also was too large to be seen; and perhaps that also might be seen better in a smaller space or on a smaller model. But for that we must wait for another exhibition—not of the Empire, but of the English story; and perhaps it may be even more enlightening.



EXTINCT: BUT ON VIEW IN THE NEW ZEALAND PAVILION AT WEMBLEY:  
THE MOA BIRD—A RECONSTRUCTION.

The Moa is understood to have been exterminated by the Maoris somewhere about the middle of the eighteenth century. It was flightless, and the largest species was some twelve feet in height. There were, however, others probably not bigger than the ordinary turkey. The living bird most closely allied is the small apteryx.

Photograph by Realistic Travels.

not only things that few can read, they are sometimes things that few can see. It would almost seem that they are too large to be seen.

It is certainly strange that the historical lessons of architecture have not always been easily understood. Things have been dismissed as trifles when the very litter and leavings of them were terrific. Things have been neglected as naked or barbarous when the smallest scrap of them was complex and ornate. Civilisations have been loosely lumped together when the very sky-line of their cities wrote the difference upon the sky. There are probably many examples of this in the Asiatic or barbaric buildings covered by the conception of the Exhibition. The vulgar example, a very vulgar example, is that of the insular English gentleman—or still more frequently,



# WEMBLEY THE MAGNET: EXHIBITION VISITORS IN THEIR THOUSANDS.

PHOTOGRAPH BY THE "TIMES."



SOME OF THE MILLIONS WHO HAVE COME FROM FAR AND NEAR TO SEE THE GREATEST EXHIBITION THAT HAS BEEN: A DAILY SPECTACLE ON DOMINION WAY—THE CANADIAN PAVILION ON THE RIGHT; THE INDIAN PAVILION IN THE DISTANCE.

The British Empire Exhibition at Wembley has certainly proved a powerful magnet, and it has drawn to it not only thousands from London and from the great provincial cities and the towns and the villages, but from many countries abroad. Needless to say, many of those who go to it attend for pleasure purposes only, but that others go with business in view is amply proved. Indeed, it was stated only the other day that it had already meant a trade harvest, and that it was likely that the Exhibition would be maintained in 1925 as well as this

year. By July 9 it had had 6,556,525 visitors, and it was then reckoned that the money being spent at it was very nearly a quarter of a million a day. At the end of the first week in July, £450,000 had been received in admissions alone; the Palace of Arts had taken over £20,000; and the Queen's Dolls' House, in the Palace of Arts, over £16,000. At the Amusement Park, on big days, the average aggregate takings have been between £12,000 and £15,000. The original estimate of the attendance at Wembley during the whole period was 30,000,000.



# WEMBLEY AND ITS MILLIONS OF VISITORS: THE BRITISH EMPIRE EXHIBITION AS SEEN FROM AN AEROPLANE.

PHOTOGRAPHS BY CENTRAL AEROPHOTO COMPANY: SUPPLIED BY CAMPBELL-GRAY, SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."

220 ACRES THAT  
REVEAL TO US  
THE WHOLE  
EMPIRE IN  
LITTLE: AN  
AEROPLANE  
VIEW OF THE  
COMPLETE  
WEMBLEY  
EXHIBITION



SHOWING THE  
GREAT AMUSEMENT  
PARK,  
WHICH IS  
ONE OF THE  
FEATURES OF THE  
EXHIBITION  
THE  
LIGHTER SIDE OF  
WEMBLEY.



LOOKING OVER THE  
LAKE, TOWARDS THE  
INDIAN PAVILION:  
A  
PHOTOGRAPH  
SHOWING MANY  
VISITORS AS  
MOVING SPECKS ON  
SOME OF THE  
15 MILES OF ROADS

A GREAT HIGHWAY  
OF THE EXHIBITION,  
SWARMING WITH  
VISITORS: LOOKING  
TOWARDS THE  
NORTH ENTRANCE,  
AND SHOWING THE  
PALACES OF  
INDUSTRY AND  
ENGINEERING.



In the case of bird's-eye views such as these, it seems imperative to give some figures, and these cannot be called dull. In the case of the British Empire Exhibition at Wembley! As the King said when he opened it: "The Exhibition may be said to reveal to us the whole Empire in little, containing within its 220 acres of ground a vivid model of the architecture, art and industry of all the races which come under the British flag." Unquestionably it is the biggest thing of its kind that has ever been. It has some fifteen miles of streets. The Palace of Engineering and the Palace of Industry (between them) cover an acreage of twelve times the size of Trafalgar Square. In our first picture the Stadium is seen on the right. On the left are the Palaces of Industry (the nearer) and Engineering. The Australian Pavilion is in the middle foreground on the right-hand side of the lake, with the Canadian Building beyond

it. The Indian Pavilion is seen at the end of the lake. In the second photograph, the greater part of the Amusement Park is seen on the left; while on the right is part of the roof of the Palace of Engineering. In the third photograph, on the left, is part of the Palace of Engineering. In the centre, beyond the lake, is the Indian Pavilion. The Government Building is seen towards the centre at the back, on the right. The roof of the Canadian Pavilion is at the right foreground. In the fourth photograph, the Australian Pavilion is in the left foreground, and the Canadian Pavilion in the right foreground. Behind these are the Palace of Industry (on the left), and the Palace of Engineering (on the right). In the top centre of the photograph is the North Entrance. It is estimated that £12,000,000 has been expended on the Exhibition.





## "A NUMBER OF THINGS"—AT WEMBLEY.

"THE world is so full of a number of things," sang Stevenson, who had seen a good deal of the world. But fully to realise the meaning of his verse, one must see Wembley, and not only see the Empire Exhibition in a general view—although that is impressive enough—but examine the contents of the Palaces, particularly those of Engineering and Industry, where the "number of things" on view is almost incredible, and at the first glance somewhat bewildering. Truly man has sought out many inventions, and nobody perhaps, unless he were to go every day for six weeks, can hope to see everything that Wembley has to offer; but if one goes sightseeing the right way, even a short visit will be sufficient to give the visitor an excellent idea of the things best worth attention. A Wanderer at Wembley who can now lay claim to a fairly competent knowledge of the Exhibition may at least indicate where good and striking things are to be found. From that the reader will easily fill in details for himself, and, stepping aside into this avenue and that, will discover new treasures and marvels at every turn.

### The Window of the Empire.

Perhaps the best way is to begin with the Palace of Engineering, and to enter at the Watt Gate. Immediately you find yourself looking through the Window of the Empire. This is no mere figure of speech, for the Prince of Wales's happy description of the Exhibition has been made actual fact by a great firm of plate-glass manufacturers. Here, fronting the crowds as they enter, is the biggest sheet of plate-glass in the world. It is so flawless in its 336 square feet of area that were it not for the huge ebony frame one would not suspect that any material screen intervened between the spectator and the spacious and splendid vista of the hall in which are displayed the latest triumphs of applied science, machines and contrivances great and small for the better service of mankind. Let us step down, then, from the platform on which the window stands to the main floor of the Palace, and follow, first, the main or Eighth Avenue.

On each hand are the exhibits of engineering firms whose names are household words, and every stand on this line is an exhibition within an exhibition. Engines of every kind, steam and electric, the latest form of turbines, together with rails, girders, armour-plates, bearing the marks of tests by heavy strains and gunfire, instruct the professional visitor and fascinate the layman.

**A Goliath of a Gun.** Most striking of all is the 16-inch gun, weighing 110 tons, and able to throw a projectile of 2240 pounds to a distance of twenty-two miles. Every now and then an attendant puts in motion the pneumatic machinery which opens and closes the breech-block, and the spectator sees how elaborate and delicate, yet how simple in action, is the mechanism of this Goliath of Artillery. Beside it are shown field guns and quick-firers, down to a very light and elegant machine gun about the size of an ordinary rifle.

**A Mysterious "Engine."** Not far from the great gun (take the first on the right after you pass it), you will see something that looks like a most complicated machine, in which many pistons of graduated sizes are working, with slow deliberation, evidently according to a careful

system of timing. It looks mysterious, but it is not mysterious at all. Every piston is part of an independent machine; but this ingenious and most arresting group has been arranged to display all the different sizes of lubricating pumps supplied by a single firm. It is one of the cleverest devices, from an "exhibition" point of view, in the whole show. The single pump is not in itself sensational; but when every size is brought together in a graduated series, and all set in motion, the effect is that of some strange and marvellous engine of many parts, and the passer-by stops to ask questions.

**Railway-Land: The Schoolboys' Paradise.** Returning to the Eighth or the Ninth Avenue, and following it to the end you will find yourself in one of the most popular and fascinating parts of the whole Exhibition. Here the schoolboys (and girls, for that matter) drink deep draughts of delight, and can hardly be persuaded to move on. Locomotives of every type, familiar and unfamiliar, may be boarded, and

the huge engines of to-day. The tubular boiler, however, was still some way ahead, and was not invented until Robert Stephenson built the "Rocket" for the Liverpool and Manchester Railway in 1829, and adopted James's new type of boiler.

### Another Contrast.

Close to the G.W.R. engine stands a model of the "Hirondelle," one of the old broad-gauge engines of that company. This locomotive, built in 1848, is not at all primitive, and illustrates how, in about twenty years, engines had got out of the early crude stage, and had come much nearer the present type. Yet, for all its elegance of outline, high power and fine finish, the "Hirondelle" model has an old-fashioned appearance.

### A Marvel of Automatic Signalling.

Before leaving Railway-land, the visitor should make a point of seeing the automatic illuminated signalling board of the Metropolitan Railway. This is of special interest to Wem-

bley wanderers, as it is an exact reproduction of the board in use at Wembley Park Metropolitan Station, for the information of the signalman on duty. All the station tracks are marked on the diagram, and the position of every train indicated by the extinction of lights as it enters or leaves. At the same time a written description of the train's point of departure and various destinations is lighted up. By watching the board you can tell exactly the state of traffic in the station at any given moment. The lamps are controlled electrically, not by the hand of the signalman, but by the trains themselves, as they pass the points of contact. The system is "fool-proof." The moment a train enters a section it puts the signal to "danger" for that section and clears the signal for the section just left. It is impos-

sible for two trains to be in the same section at the same time. This safety does not depend on the driver's noting the signal, for as long as a train is in a section, no other can enter. Should it attempt to pass into the danger zone, the driving current would be automatically cut off, and the train would stop.

### More Railway History.

Tucked away in Avenue Three, some little distance from the main Railway Exhibits, is something which visitors interested in the history of mechanical transport ought not to miss. It is to be found on the stand of the oldest manufacturer of rails, and is a specimen of the actual metals made for the Stockton and Darlington Railway. The chairs are cast in one piece with the rail, which is not flanged, and rather rough in finish. Close beside this old piece of track lies a somewhat later, but still early, rail made with the flange. There are also examples of modern points in full working order. The interest of the older curiosities is heightened by a little gallery of contemporary prints showing the opening of the Stockton and Darlington line.

### The Ball that Floats on Nothing.

As the ancient and honourable firm just visited does not favour modern methods of noisy publicity, its exhibit might easily escape notice, but you will be guided unerringly to the place by the popularity of an exhibit just opposite. This is the magic ball which floats on the air-current of a huge electric fan, and draws crowds of youngsters, and even children of a larger growth. If the ball

[Continued on page 112.]



IN THOMAS MOORE'S HOUSE, WHICH IS THE BERMUDA PAVILION: THE POET'S "CORNER" WHEN HE SERVED AS REGISTRAR OF THE COURT OF ADMIRALTY AT BERMUDA.

The Bermuda Pavilion takes the form of "Walsingham," the house in which Thomas Moore, the Irish poet, lived when he was Registrar of the Court of Admiralty in Bermuda. Moore's own room is faithfully represented, although the rest of the house has had to be departed from, in order that exhibits may be shown in proper manner. The house was built in 1651.—(Photograph by Realistic Travels.)

thousands of youngsters and oldsters have here attained the ambition of a lifetime—to stand on the foot-plate of an engine and see at close quarters the arrangements of the cab—or even lay a finger on the regulators, when the engineer in charge is not looking.

### Not Mere Show Engines.

The locomotives on view, spick and span as they are in fresh paint—are not all just out of the workshop. Some of them are tried and trusty servants that were at work within a week of their arrival at Wembley. Notable among these are the locomotives shown by the L. and N.E.R. and the G.W.R. The former, the Flying Scotsman, has already run 62,000 miles; while the latter, the most powerful in Britain, has been in regular daily use with the Plymouth Express from Paddington. These and other engines are lifted a little from the rails so that the mechanism can be shown in motion.

### A Historical Relic.

Under the wing of the Flying Scotsman engine stands a most interesting relic of the early days of railways. This is "Locomotion," the first engine of the Stockton and Darlington Railway, built by Robert Stephenson, and driven by George Stephenson at the opening of the line on Sept. 27, 1825. It was a happy thought thus to contrast the first humble beginnings of steam traction with the giant locomotive of to-day. The difference is striking enough, but still the type persists in its main features, despite modifications. In "Locomotion" and its tender can be traced the essentials, part by part, of



## WARRIORS OF WEST AFRICA: FIGHTING-MEN MODELLED AT WEMBLEY.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



WITH A BOY TO KEEP THE HORSE ON THE MOVE: A MOUNTED CHIEFTAIN FROM THE NORTHERN TERRITORIES OF THE GOLD COAST—ON THE LEFT A LOBI WARRIOR AND DRUMS.

The Anthropological Section of the Gold Coast Building is one of its great features, and it is possible there to gain knowledge of such native arts and crafts as weaving, wood-carving, the making of pottery, and metal-working. Amongst the exhibits are gifts sent to Princess Mary, on the occasion of her marriage, by the

people of the Gold Coast and Ashanti. These include a silver stool subscribed for by women of Ashanti. In the attached cinema, a film called "The Gold Coast of To-day" depicts the remarkable development of the country, and illustrates the habits, tribal customs, and industries of this very progressive people.



## WEST AFRICA AT WEMBLEY: NATIVES, LIVING AND MODELLED.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK. NO. 1, BY COURTESY OF MR. H. DE L. BEWLEY.



WITH MARABOUT STORKS TO KEEP THEM COMPANY: A CARVER FROM BENIN; EX-BATTERY-SERGEANT-MAJOR BELO, OF THE YORUBAS, WHO WAS IN KING EDWARD THE SEVENTH'S CORONATION PROCESSION; AND A YORUBA WEAVER.



A GOLD COAST VILLAGE WOMAN COOKING, WITH HER BABY SLUNG TO HER SIDE: IN THE NORTHERN TERRITORIES OF THE GOLD COAST—THE VILLAGE MOSQUE IN THE BACKGROUND, AND A KOLA-CARRIER ON THE LEFT.

The Yorubas' country is now included in Southern Nigeria. Benin is, of course, also in Southern Nigeria, and, in this connection, it may be noted that, amongst the things shown in the Nigerian Building, which is a section of the Walled City of West Africa, is a collection of objects of art from Benin, which are in ivory, bronze, and wood, and show very distinctly the Portuguese influence. There is also a replica of the altar that belonged to the late King of Benin, which has been cast and carved by the present ruler of the tribe.—

The Gold Coast boasts that it was the first of the West African colonies to accept the invitation to take part in the Exhibition. The panorama courts of this Pavilion show the colony from coast to most northerly boundary. With regard to the kola-carrier, it may be noted that the kola, or guru, nut, is somewhat larger than the walnut, and distinctly bitter in taste. The African natives eat it as a stimulant; for it wards off hunger and increases endurance. It contains much caffeine, to which it owes its invigorating properties.



## THE ASHANTI OF TO-DAY: CRAFTSMANSHIP IN THE WALLED CITY.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



A PEACEFUL PURSUIT FOR MEN WHOSE ANCESTORS WERE AMONGST THE MOST WAR-LIKE IN THE WORLD:  
AN ASHANTI NATIVE WEAVING SILK-CLOTH IN THE GOLD COAST PAVILION.

When the Ashanti of the past is recalled, with its terrible human sacrifices, its constant warring, and its bloodthirsty raids, such a picture as this of an Ashanti native weaving silk-cloth at Wembley takes on particular significance, and shows to what an extent things have changed since the notorious Prempeh was exiled in 1896, and the country was annexed by Great Britain in 1900. Ashanti now forms a district (Northern Territories) of the Gold Coast Colony, whose

Pavilion in the Walled City of West Africa is very distinctive. In alliance with such work as that on which the Ashanti native is engaged in our photograph, there are shown other native arts and crafts, and it may be remarked that the doors of the Pavilion were carved by Africans at the Technical School at Accra, the capital. Likewise, the big gate that is between the Pavilion and the Cinema is of native make and of native wood.



*Continued.*

(about four times the size of a football) floated on a vertical air-stream, it would not be so very wonderful, but the current is driven off from a funnel at an angle of 45 deg. One would suppose that the ball would merely be blown away, but no, the stream of air distributes itself almost equally around the sphere, and forms an air-pocket in which the ball rests and revolves. Further wonder: if the force of the blast is decreased, the ball does not fall to the ground, but returns in a slanting direction towards the mouth of the funnel.

**Among the Ships.** As we have digressed in our wanderings, we may as well hold straight along Third Avenue eastward to the most interesting section of shipping exhibits in the south-east corner of the Palace. To see this completely you must move up and down several cross gangways to right and left, and also visit Fifth and Seventh Avenues. In this section you may study in models and full-sized examples the whole question of oil-fuel for ships, or read in object-lessons the history of the great ocean liners. Great shipping centres are actually brought before our eyes in beautiful models. Here you will see the Port of Liverpool reproduced in full detail, with working models of ships, great liners entering and leaving the Mersey, or going to their berths in the eighty great docks. Only by such a model can one realise the vast and busy port of Liverpool, for it is not given to all to view it from an aeroplane, and even then "visibility" may be low. Here it is always perfect.

**"The Liner She's a Lady."** In the sections just adjoining, the Cunard and White Star Lines invite us to study their history and the facilities they offer to the voyager on the Seven Seas. Here are magnificent models of their floating palaces. The White Star shows the colossal *Majestic*, the last word in commercial naval architecture; and close at hand former days are recalled by the bell of the *Britannia*, one of the earliest of the company's ships. Note also the safety steering device which defies the helmsman to put the wheel over the wrong way after he receives an order. The



USED TO STRIKE THE TIME IN THE BERMUDA PAVILION: THE BELL OF THE "SHANNON."

The "Shannon," it will be recalled, captured the American frigate "Chesapeake," outside Boston Harbour, in 1813.

Photograph by Realistic Travels.

principal feature of the Cunard exhibit next door shows in beautiful models the evolution of the liner from the company's first ship, the *Britannia* (sail and steam, and of low freeboard) to the fastest ocean greyhounds of to-day, the gorgeous and high-towering *Berengaria*, *Aquitania*, and *Mauretania*. A commendable plan illustrates the interior works and accommodation of the ships, and full-size reproductions bring before the visitor the actual luxury of passenger state-rooms.

#### Other Marine Models and Reproductions.

Across the gangway is a splendid model of the Port of Bristol, and next to this the Royal Mail Steam Packet Company has erected one

of its deck-houses with cabins fully equipped. You can go up the companion to the upper deck, and, resting there in a deck-chair, fancy yourself at sea. In this exhibit you may also read in a series of models the history of the company's liners from comparatively small beginnings to their present perfection. Within a few steps, on another firm's stand, is an exhibit of ropes and cordage made more realistic by an actual steamer's bridge, to which visitors are welcome. Adjoining is a great model of the Manchester Ship Canal, complete to the last detail. A little panorama near by shows the working of the steam-ship lines that ply between Liverpool and Dublin, Fishguard and Cork. Here the model vessels float on real water. These are only a few of the marvellous exhibits which combine to give one a liberal education in the British Mercantile Marine

#### The Port of London.

Enter now the pavilion at the extreme eastern end of the Palace and learn something of the romance of the Port of London. In the hall on the right a cinema brings before you the processes of the London Docks. You will see the King open the George V. Dock. Thus historical events are saved from oblivion. The hall opposite is a great art gallery



THE MECHANICAL COW OF WEMBLEY: "FREDA, THE FRIESIAN," IN THE AUSTRALIAN PAVILION.

Freda once thrived as a real cow. Then she died; but, in due time, she was stuffed with straw and mechanism, so that she can now move again and moo, "chew the cud," whisk with her tail, and turn her eyes. Her controller is a man behind the scenery, an ingenious wire-puller.—[Photograph by Shepstone.]

illustrating from paintings and prints the wonderful story of London's shipping. On the tables in the centre are models of the docks, existing and to be. Most interesting is a peep into the future—the model of the projected passenger landing-stage at Tilbury.

#### The Motor World.

Just north of the shipping exhibits, in a separate enclosure, is parked every kind of British motor vehicle. This section alone would take more than a day to examine thoroughly, but visitors in a hurry will find no difficulty in picking out any car they wish specially to see, so excellent is the system of sign-posts directing one to the proper place. As we pass out northwards we are once more in railway-land, where the Southern Railway's panoramas of sea-side resorts, and the L.M. and S.R.'s exhibits transport one to the coast and over the Border. But it is time to put the brakes on transport, and here at hand, appropriately enough, is the stand of the Westinghouse Company, which exhibits much more than devices for retarding speed.

#### The Marvels of the Electric Power-House.

The mention of power is not out of place, for we are now in Twelfth Avenue, and, following it westward for a little way, we reach on the right an exhibit not to be missed. It is specially remarkable, for it is not only an exhibit, but an integral and vital part of the life of Wembley. This is the Electric Power-Station supplying light and electro-motive force to the Exhibition. You may view the "purring dynamos," the transformers, and the huge switchboards from a platform running along the entire station, and then descend to the floor to inspect the lower regions, where the boilers remind you that, after all, the ultimate source of power is coal and the stored sunlight of prehistoric ages. Very amusing is the ingenious carrier-band which collects the ashes of the furnaces and deposits them gently outside the building. In the power-house you see in operation machines of which duplicates are exhibited at various stands elsewhere in the Palace of Engineering.

#### Other Electric Devices.

A huge floor space is devoted to electrical engineering in all its branches. This will be found close to the Kelvin Gate at the north-eastern corner of the Palace. There you will see the latest devices of telegraphy in operation, together with land and wireless telephony. The rapid-printing telegraph machine is worth following from transmission to reception; but non-technical visitors, and housewives in particular, will be most deeply interested in the application of electricity to domestic processes.

#### A Housewife's Paradise.

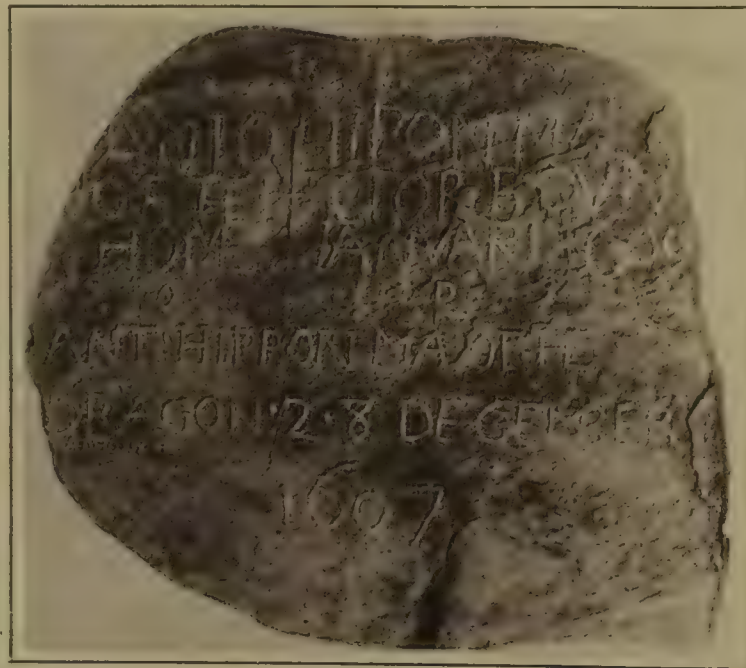
The Electric House will fill housewives with envy. They will see the ancient drudgery of kitchen, scullery, and laundry lightened or abolished by a series of clean and handy contrivances—the electric cooking-stove, the plate-drier, the iron, all operated by the turning of a switch. In the bath-room the electric geyser turns the cold water from the main into hot in a few seconds. In the public rooms lighting and heating touch the highest point of luxury and artistic arrangement. In the bed-rooms, beds and dressing-tables carry their electric lamps as fixtures, so that when the furniture is shifted the lights are still in the right position. On the bedside tea-tray both kettle and tea-pot are electrically heated. Elsewhere in the Palace of Engineering domestic electrical appliances are also to be seen at work. At the General Electric exhibit in Avenues Eleven to Thirteen, for example, there are demonstrations of cooking, washing, and ironing. Look in here at the Model Electric Shop, and be sure you ask to see one of the greatest curiosities of the whole show. This is at the north-western corner of the stand. It is the Wilton-Kramer Magnet—a device for the easy handling of scrap-iron.

#### An Amazing Magnet.

A tall, thin gantry with pulleys has been erected over a pit full of scrap-iron. Down upon the miscellaneous heap of rusty junk is lowered a large soft iron cap, which is a powerful electro-magnet. As soon as the current is applied and the cap becomes magnetic, a sort of insurrection takes place in the pile of scrap. Some pieces stand up on end, and generally the mass becomes agitated. The pieces of metal in actual contact with the cap stick to it. Then the pulleys are set in motion, and the magnet rises slowly, bringing with it, in a huge cluster, the uncouth contents of the pit. Every separate piece has been magnetised by contact with its neighbour, and so the whole hangs together as long as the current continues to pass through the coils of the cap-magnet. It is possible thus to collect, lift, swing round, and deposit elsewhere, as one piece, a collection of scrap-iron weighing two tons. It is dumped where desired, simply by cutting off the current. The mass at once becomes demagnetised and falls apart with a tremendous clatter. Those who know how cumbersome and inconvenient a process the handling of scrap-iron can be, will appreciate the use and handiness of this admirable invention. Like all great things, it is perfectly simple—just an adaptation on a large scale of the familiar old experiment with a small magnet and iron filings.

#### Among the Looms.

You could spend days among the electrical appliances alone, and still leave hundreds of interesting and wonderful things unexamined. We must pass on now to other departments of applied science. If you are interested in weaving you should not fail to visit a group of power-looms in the third stand from the



THE "POST-OFFICE" STONE OF A MASTER MARINER OF THE EARLY SEVENTEENTH CENTURY: "SHIPPING INTELLIGENCE" LEFT AT THE CAPE IN 1607-1609.

Such stones told Masters touching at the Cape the movements of the craft commanded by the Masters who inscribed them. The inscription on this example reads: "Anto Hipon Ma(ster) of the Hector. Bound home January 1609.—Ant. Hippon Ma(ster) of the Dragon. 28. December. 1607. Anthony. 11."—[Photograph by Sport and General.]

western end of Avenues Five and Six, where one machine in particular attracts the layman. This is the loom for weaving horse-hair cloth (hair weft on a

[Continued on page 113.]



## IN THE FORBIDDEN VILLAGE AT WEMBLEY: WEST AFRICAN "DRAUGHTS."



PLAYING DARA: "MRS." SHETU AND MAMMAN, OF THE FULANI TRIBE.

In connection with the Walled City of West Africa is an African village divided into four compounds occupied by Hausas, Yorubas, Fantis, Mendis, and other West African races, including, of course, the Fulani. The public are not allowed admission into this, and therefore it may well be called "The Forbidden Village at Wembley." In the picture here given, Mrs. Shetu, wife of Mustapha, the embroiderer, is seen with the ten-year-old Mamman, playing Dara. This, it may

be said, is too elaborate a game to describe here at length, but it may be noted that it is a kind of draughts, played on a longish board divided into twelve compartments. When play begins there are four pebbles in each compartment, and as it proceeds these pebbles are redistributed one by one into the various compartments of the board. Draughts has been played in all ages, by the most primitive of peoples and the oldest-known civilisations.



# FROM RUBBER GARDEN TO BULLION-SHIP: WEMBLEY FEATURES.

PHOTOGRAPHS BY I.B., SHEPSTONE, AND S. AND G.



NATIVE-MADE HATS FOR SALE IN THE MALAYAN BUILDING: ENGLISH WOMEN VISITORS INTERESTED.



WITH PATH, GRASS, MOULD, AND FLOWERS—OF RUBBER! THE EXHIBIT OF THE NORTH BRITISH RUBBER COMPANY.



A PRIVILEGED SCHOOLBOY: TAPPING A REAL RUBBER TREE FOR ITS LATEX, AT WEMBLEY.



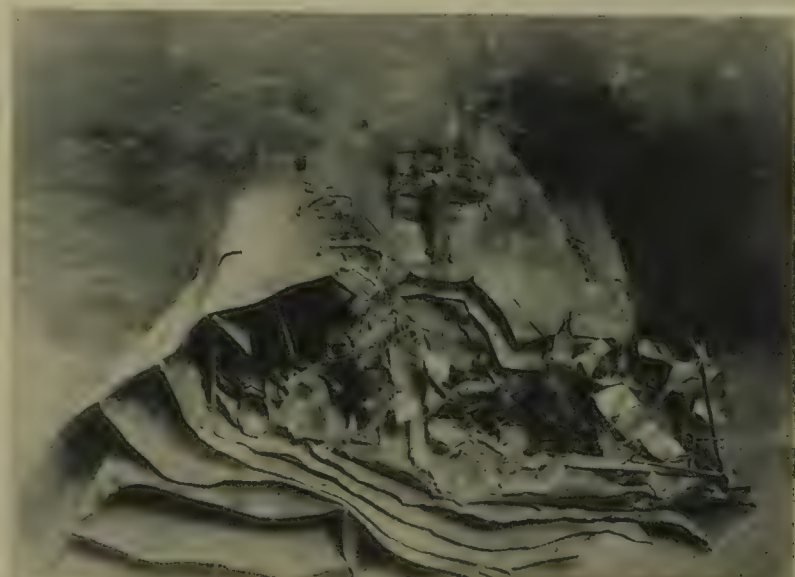
FIRST A BELFRY; THEN A PLACE OF SANCTUARY AGAINST PIRATES: A DEVENISH ISLAND TOWER.



A DIFFICULT OPERATION IN THE FESTINIOG EXHIBIT: SPLITTING SLATES WITH WEDGES AND MALLET.



A BULLION-SHIP SHOWN ON THE SEA-BOTTOM: THE "LAURENTIC" AS SHE SANK, WITH HER £5,343,000 OF GOLD BARS—A MODEL.



WRECKAGE FROM WHICH SOME £4,758,000 WORTH OF BULLION HAS BEEN SALVED: THE "LAURENTIC" AFTER A STORM HAD CRUMPLED HER TOGETHER—A MODEL.

The Wembley Garden of the North British Rubber Company is a much more remarkable thing than would appear at first glance. As shown in our photograph, it looks like the real thing. In point of fact, it is mostly of rubber. Paths, grass, garden mould, trees, flowers, leaves, bird-bath, are all of rubber.—Adjoining McIntochs' Cottage in the grounds is a tall round tower, which is a replica of one to be found at Devenish Island, Lough Erne, and reproduces one of those towers, dating from the ninth century, which were originally used as belfries, and then became places of refuge from the raiding Norse pirates. That the

fugitives might be safer, the first door was some twelve feet above ground. It was reached by a ladder which was pulled into the interior after the inhabitants had entered. The tower is 67 feet high, and has a diameter of 8 feet.—Slates possess such perfect cleavage that they are readily split into thin plates. Needless to say, great skill is required in cleaving, which is done with the aid of thin, broad wedges and wooden mallets.—The models illustrating the salving of bullion from the "Laurentic" are a feature of the British Government Building. It will be recalled that we illustrated their making in our issue of February 16 last.



## BIRDS, BEASTS—AND CREATURE COMFORTS: SOUTH AFRICA AT WEMBLEY.

PHOTOGRAPHS BY CAMPBELL-GRAY.



FAUNA OF SOUTH AFRICA IN THE CENTRAL HALL OF THE PAVILION OF THE UNION: A TABLEAU OF BIRDS AND BEASTS.



TAKING LUNCHEON IN THE DINING-CAR OF A SOUTH AFRICAN RAILWAY TRAIN: A NOVEL RESTAURANT IN THE GROUNDS OF THE SOUTH AFRICAN PAVILION.

South Africa, which is represented by an exceptionally picturesque Pavilion built in the old Dutch style, presents an all-round show of great excellence. One of the features of this are tableaux of wild animals, which look most life-like in their settings of rock, sand, and wild aloes. In the grounds to the west of the

Pavilion there is a restaurant in the form of a train of the South African Railways. This comprises a dining-car, a travelling-saloon, a kitchen, and a staff-car. South African meals are served in the dining-car. The free cinema attached to the Pavilion shows the scenery and life of the Union as seen from such a train.



## CHILDREN LEFT AT THREEPENCE AN HOUR: THE EXHIBITION NURSERY.



WHERE THE CHILDREN OF VISITORS TO WEMBLEY ARE LOOKED AFTER BY NURSES AND V.A.D.'S:  
IN THE GAY, TOY-FILLED CHILDREN'S NURSERY—FOR WET DAYS.



AMUSING THEMSELVES THOROUGHLY WHILE THEIR PARENTS ARE ENJOYING THE SIGHTS OF THE GREAT EXHIBITION:  
CHILDREN IN THE OPEN AT THE SPECIAL NURSERY.

There are very many children among the visitors to the British Empire Exhibition. The majority of them, of course, are able to look after themselves, or, at all events, to accompany their parents as they make their rounds of the great Show. In certain cases, however, they are young enough to need special care. This has been recognised by those responsible, and there is, in the grounds of the Exhibition, a special Children's Nursery, under the auspices of the Central Hostel for Children's

Welfare, of Carnegie House, Piccadilly. The fee for each child is a shilling for four hours, or, if the parent is in possession of a pass issued by a local Welfare Centre, sixpence for four hours. Milk and other foods can be bought, and are, of course, extras. Children from three weeks old are accepted—girls up to eight years and boys up to six years. The nursery is not for lost children, but that youngsters may be left in safety while their parents are "doing" the Exhibition.



## WITH KANGAROO AND KOOKABURRA: THE BUSH AT WEMBLEY.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



IN THAT ISLAND CONTINENT ON WHICH ARE FOUND ANIMALS LONG EXTINCT IN OTHER PARTS OF THE WORLD:  
THE KANGAROO IN A SCENIC MODEL IN THE AUSTRALIAN PAVILION.

There is an interesting little note appertaining to this picture in the official guide of the Exhibition. It reads: "Animals that have for ages been extinct in other parts of the world, animals that belong to the epoch of the mammoth and the flying lizard, are still found in Australia. . . . The kangaroo sub-divides into a dozen types, from the great red kangaroo, which is about 5 ft. 6 in. in height, as it sits on its tripod of two legs and a tail, down to the appealing wallaby

and the less delightful kangaroo rat. Less known than the emu . . . are the bower-bird and the rifle-bird. . . . The platypus is a curious survival of the primitive—a furred and amphibious animal that lays eggs and suckles its young! Other quaint and beautiful birds shown are the scrub-turkey, the gorgeous lyre-bird, the bower-bird . . . and the laughing kookaburra." The last-named is the great kingfisher of Australia, and is also called the laughing-jackass.



Continued from page 112.]

cotton warp). To the uninitiated spectator the principle of the shuttle is a problem. He wonders how anyone could wind a bobbin with a long continuous thread of horse-hair. It is just *not* possible, and is not attempted. Instead of a bobbin running within the shuttle, a vertical steel tube filled with a sheaf of horse-hair is placed at each side of the cotton warp. From these sheaves a hook on each of the two shuttles, plying alternately from side to side, picks out, neatly and unerringly, a single hair and draws it through the warp. Weaving in any form is always fascinating to watch, but the shuttle-work of the hair-cloth loom is a curiosity by itself. Here also are to be seen tapestry and towel looms, and many other ingenious appliances for special branches of textile manufacture.

#### A Curious Locomotive.

Close at hand you will see an engine of unfamiliar type. It looks like an engine with a tender at both ends and the cab in the middle. This is the geared turbine condensing locomotive. Its motive power is a combination of steam and electricity.

#### The Story of the Screw-Nail.

Passing to the south-western angle of the Palace, we find ourselves in Screw-nail land, and the average man, at first sight of the panels on which screws are arranged in all sorts of geometrical patterns, realises with some bewilderment that these useful articles are as the sands of the sea in number and variety. To master the names of them all would be to acquire a new and profound branch of human learning. With the screws goes a demonstration of far heavier metal-work girders and rails, rolled-plates, and tests of stresses on these.

#### A Goods-Train as Object-Lesson.

The work of the exhibiting firm (whose name is synonymous with the screw, and is also connected inseparably with the memory of a great Colonial Secretary departed) is summed up in a most ingenious and graphic exhibit, which takes the form of a model goods-train, illustrating by the contents of its trucks the manufacturers' control of their material from the raw stuff to the finished article. The series of loads begins with coal, and passes on to coke, iron-ore, fire-clay, hematite pig-iron, ordinary pig-iron, and thence to rolled-plates, corrugated iron for roofing, strip-iron for fences, together with wire and wire-work.

#### Various Exhibits.

The exhibit of the National Physical Laboratory is full of interest for those concerned with practical science. Here are most delicate instruments for making the tests of the strength of materials, and for determining the fatigue point of metals. The system of gauges for testing engineering fittings is explained by models with lucid descriptions appended. There is also one of the wax models used by ship-builders for ascertaining resistances of a vessel to water. Another marine exhibit worth studying is that illustrating the illuminating of beacons and light-buoys. It will be found close to the western end of the Palace, the treasures of which have only been glanced at in this survey. Months instead of hours would be required to see everything, but, as hours alone are possible for this flying visit, we must now leave the Palace of Engineering and cross over to its great complementary building, the Palace of Industry.

#### The Palace of Industry.

The inner meaning of many exhibits in the Palace of Engineering is visible only to the technical expert, but in the neighbouring Palace of Industry, where Science is applied in greater degree to the domestic arts, the lay visitor is seldom at a loss to understand. It is perhaps as well to begin with the Staff of Life, and to enter the Palace by its central—southern—gate, known appropriately as the "Gate of Plenty." Here a few steps will bring us to the food section, but on the way we may linger for a moment at a kiosk dedicated to food for the mind, there to examine exquisite examples of colour-printing and book-illustration. Thence, entering a long corridor which runs to right and left, the visitor is in no doubt that he has reached the section of material food proper, for he is greeted by a fragrant smell of baking. If he turns to the left, he is at once in the region of luxury, and may follow out an elaborate demonstration of chocolate-making. If he holds to the right, an exhibit of similar range will set before him the whole process of biscuit-manufacture by machinery. Here the dough, in thick sheets, enters the stamping machine, and the stamped-out biscuits are caught upon an endless band and

arranged automatically on trays which an attendant at once passes into the long range of ovens. Meanwhile, the residuum of the stamped sheet of dough has been separated and set aside in a receptacle, to be rolled once more into sheets and stamped. From the other end of the oven the biscuits emerge finished, and pass to the packers, who prepare them for sale.

#### A Quaint Side-Show.

In one of the stalls to the left of the corridor is an amusing little side-show representing a biscuit-factory. To the central door of this advances an endless procession of cardboard figures typifying in semi-human likeness all the ingredients of a well-known biscuit. They disappear inside, and simultaneously there emerges another procession, this time of finished biscuits, grotesquely fitted with arms and legs. The exhibition is very rich in this sort of serio-comic symbolism.

#### The Machine-Made Loaf.

As we turn the corner of the corridor, we look through a series of large plate-glass windows into a hygienic compartment where the first stages of bread-making are being carried out. As soon as the ingredients have been mixed, they pass automatically to an elaborate and complicated machine, which, with beautiful precision, regularity, and speed, kneads, weighs and moulds the batch into loaves. These are then carried, without the touch of a human hand, to the oven, whence they emerge,

will acknowledge the model's fidelity to the detail of landscape and architecture.

#### The Queen's Table-Linen.

As one enters the pavilion, the first object of interest is the exhibit of exquisite table-linen lately presented to the Queen. Close by are equally charming specimens of Irish point-lace. From an adjoining bay comes the busy clack of a loom, and there you may watch the weaving of Ulster's staple product. In the remaining sections Northern Ireland unfolds the record of all her interests and occupations, governmental, industrial, and artistic.

#### Textiles—Silken and Woollen.

The section of textiles lies just next door, and may be conveniently examined after our flying trip across the Irish Sea. The most ravishing silks, the most wonderful woollens, are here displayed in fabrics that will delight not only women, but men. Textiles demand a wearer, hence the provision of a mannequin parade, a show that is always crowded to the doors.

#### Needles.

In the very heart of the textile section is a little court that no woman should pass by, and most men will consider it a place to visit. This is the exhibition of needle-making by the old Redditch firm that made needles in Queen Victoria's presence at the Great Exhibition of '51. In a case in the centre of the court you will see the actual needles made and presented to Queen Victoria on that occasion. You can watch also the methods of manufacture, old and new. The old foot drop-stamp has been brought to Wembley, and does its slower but still excellent work side by side with the latest electrically-driven machine, which turns out its 100,000 needles per day.

#### The Great Cotton Exhibit.

To the extreme north of these sections lies an exhibit second to none in industrial importance. This is the section devoted to cotton. Its projectors claim, with justice, that they have reproduced Lancashire in an area of 31,000 square feet. The whole process of cotton manufacture is here seen in operation, and the very atmosphere of the cotton-mills has been brought to Wembley, where you can hear the kindly tongue of the Lancashire lads and lasses who tend the spinning-frames and the looms. Not a Lancashire exhibit, but closely connected with cotton, is the model of Nelson's *Victory* built up from tiny reels of black-and-white cotton thread. This, almost needless to say, is exhibited by a Paisley firm whose name inevitably suggests thread. The whole history of

cotton is set forth in the adjoining cinema, of which we received appropriate advertisement in the Palace of Engineering, when we were looking at the model of the Manchester Ship Canal.

#### Butterfly-Wing Jewellery.

From the textile section a single step will take you into the department of watches, clocks, and jewellery. Among the jewel-work occurs a noteworthy curiosity, a panel representing a scene from Maeterlinck's "Blue Bird." The gorgeous iridescent colouring, which resembles a stained-glass window, is obtained by the inlaying of the wings of South American butterflies. The incident is that where Tyltyl and Mytyl are led by Light into the Kingdom of the Future.

#### Coal-Gas and Its Uses.

From this allegory of light it is not a far cry—in fact, only across the avenue—to the exhibit of gas for domestic lighting and heating. But first let us stop for a moment outside the pavilion to examine a striking illustration of what science has now shown to be the misuse of coal by burning it in open fires. On a large panel is depicted a murky London sunset, and beside it are photographs that bring home to the spectator the horrors of smoke from factory chimneys. Graphic models show the percentage of impurity thrust into the atmosphere by open fires. The notorious damage done to St. Paul's Cathedral by coal-smoke is recorded photographically. Readers of this journal may remember that many years ago this question was discussed in our columns by the late Professor Church, who demonstrated the deleterious effect of accumulations of solid carbon on the masonry of the Cathedral. Of recent years, the progress in the application of electricity to domestic uses has spurred gas engineers to new and successful efforts in the improvement of their appliances. One apartment in the gas exhibit brings

[Continued on page 154.]



THE BOMBAY REVIVAL OF INDIAN ART AS DEMONSTRATED IN THE INDIAN PAVILION: IN THE INDIAN ROOM.

As we note opposite, the Indian Room owes its being to the staff and students of the Bombay School of Art, whose Principal is Mr. W. E. Gladstone Solomon.

crisp and brown, upon an endless band. The last stage is the most ingenious of all—the delivery of the loaves to a small machine which parcels up each in its own wrapper, seals it, and delivers it, a marketable commodity. This system represents the last word in the baker's craft.

#### A War and Peace Exhibit.

Passing now on the right and left the sections of domestic utilities and British Cellulose, we enter a spacious hall devoted to the work of a firm whose name is associated, first of all, with the manufacture of explosives, but the purpose of the exhibit is more peaceful than warlike. The great model of a tract of country in the centre is designed chiefly to illustrate the application of the firm's products to the service of industry. To take but one example, it shows that our coal-mines are the largest users of explosives in the United Kingdom. A further point of peaceful utility is made in connection with fog-signals for railways, and the scheme is rounded off with many examples of the firm's by-products, some of which enter into the composition of paints for metal. The walls are decorated with trophies of every conceivable variety of cartridge known to small-arms practice, military and sporting.

#### Industrial Ulster.

Emerging from the Court of Explosives, you see on the left a palace within a palace, a beautiful pavilion decorated in the style of Celtic art. Here Ulster illustrates her natural resources, and exhibits the products of her industry and art. Outside the pavilion is an elaborate model of the Port of Belfast, and to see it in the right perspective, Ulster invites you to kneel down. Thoughtfully she provides a cushion. The model is well worth the genuflection. Anyone who knows Belfast even slightly



# THE BOMBAY REVIVAL OF INDIAN ART: MODERN PANELS AT WEMBLEY.



IN THE MANNER OF THE AJANTA CAVE PICTURES: "MUSIC" (G. H. NAGARKAR).



A MAHARATTA LADY ILLUMINATING A METAL PLATE: "PAINTING" (B. A. APTE).



IN A STYLE OVER TWO THOUSAND YEARS OLD: "SCULPTURE" (A. SAMI KHAN).



A MOHAMMEDAN FAKIR OF BOMBAY, WITH HENNA-STAINED BEARD: "PIETY" (N. L. JOSHI).



A PIECE OF BRAVURA BY AN INDIAN FROM MALVAN: "AGRICULTURE" (S. FERNANDES).



AN INDIAN SPINNER, WITH CHARKA (SPINNING-WHEEL): "INDUSTRY" (A. KAMADOLLI).

In the Indian Pavilion at Wembley there is an Indian room which is attracting more than usual attention. The staff and students of the Bombay School of Art, which is under the very able direction of Mr. W. E. Gladstone Solomon, Principal of the School, are responsible for it, and it illustrates the remarkable revival of Indian art for which they are striving, with splendid results. Our illustrations are of panels upon the walls, panels which differ considerably in feeling and correspond in only one or two cases with the general style of the

frieze and the spirit of the decorations. There is reason for this: the Indian room was designed quite as much with a view of showing the versatility of modern young Indian artists as with the object of displaying distinctive characteristics of Indian decorative art. The students were left free to use their individual notions and methods of filling the spaces allotted to them; and, as a result, their works range from the realistic and the semi-realistic to the purely decorative.



# LIFE IN THE OPEN OVERSEAS: PASTORAL AND

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE



THE PASTORAL SIDE OF THE VAST ISLAND-CONTINENT: "AN AUSTRALIAN DAIRY-FARM," IN THE AUSTRALIAN PAVILION AT WEMBLEY.



IN THE SIX ACRES OF WEMBLEY WHICH REPRESENT 2,974,581 SQUARE MILES: WHEAT-HARVESTING IN AUSTRALIA.

# AGRICULTURAL AUSTRALIA AND CANADA IN MODELS.

ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



WHERE GRAPES FOR THE FAMOUS AUSTRALIAN WINES ARE GROWN: "AN AUSTRALIAN VINEYARD," IN THE AUSTRALIAN PAVILION AT WEMBLEY.



AN ENTERPRISE OF THE CANADIAN FEDERAL GOVERNMENT: "THE EXPERIMENTAL FARM," IN THE CANADIAN PAVILION.

The illustrations here given show typical models which are examples of those elaborate scenes which are so great a feature of certain pavilions at the British Empire Exhibition at Wembley. To deal, in particular, with Australia and Canada. It may be said that both countries have set out to picture and present their resources, and have done so admirably. All the great Australian industries are in evidence, and especial stress is laid upon those which are pastoral and agricultural. In fact, the six acres of the Australian Pavilion contrive to represent, in very

thorough fashion, the history, the industries, and the interests of the 2,974,581 square miles of the island-continent. As to Canada, there, again, are numerous models, and in one way or another every phase of life in the great Dominion is dealt with. Particular attention is attracted by the Experimental Farm, and the demonstrations of the "outlay work" which is being done for new settlers by the Canadian Federal Government. Altogether, these displays cannot but quicken interest in both the Commonwealth and the Dominion.



# SIX OF THE AGES OF WOMAN—AND GAS: WEMBLEY LIVING TABLEAUX.

PHOTOGRAPHS BY CAMPBELL-GRAY; REPRODUCED BY COURTESY OF THE BRITISH COMMERCIAL GAS ASSOCIATION



GAS AS "THE NURSE'S THIRD HAND": "INFANCY"—THE NURSERY;  
WITH GAS-FIRE, COOKER, GEYSER, AND TIP-UP BATH.



A "MESS-ROOM" FOR THE YOUNGSTERS: "CHILDHOOD"—THE PLAY-  
ROOM; WITH GAS-FIRE, GEYSER, GAS-RINGS, AND GLUE-POT!



FOR THE STUDENT: "COLLEGE-DAYS." A BED-SITTING-ROOM;  
WITH GAS-FIRE, GEYSER, AND GAS-RING.



GAS, THE "THIRD PARTNER": "BUSINESS-LIFE"—THE KITCHEN OF A  
LITTLE RESTAURANT; WITH GAS-COOKERS AND BOILERS.



THE MATRON AT HOME: "MIDDLE AGE"—A BED-ROOM;  
WITH "ADAM" DESIGN GAS-FIRE.



IN GRANDMOTHER'S SUITE: "THE AUTUMN OF LIFE"—THE BED-  
ROOM; WITH GAS-FIRE—AND "LUCKY CAT."

These living pictures are six of the seven illustrating the large part played by gas in the Seven Ages of Woman. The Age not illustrated here is "School-days," which represents a corner of a Domestic Science Class-room, with eye-level cooker, geyser, and Bunsen burners for experimental work.—In the nursery is a cupboard with a tip-up bath connected with a geyser in an adjoining room. The cooker is enclosed when not in use.—The "mess-room"

is not only for the children, but a place for doing the "untidy jobs of the household": hence the carpentering bench and glue-pot.—The students' room is that of a nurse-probationer, whose hospital training is taken as representing her college days.—The kitchen is in a little restaurant started by two friends. Gas is its "Mary Ann"; even the third partner.—In every case, the lighting is by inverted incandescent burners, controlled by pneumatic switches.



## FROM AN AUSTRALIAN EDEN TO A LONDON EVE.

FROM THE PAINTING BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



THE MODEL OF AN APPLE ORCHARD IN THE AUSTRALIAN PAVILION: APPLE-EATING AS A WEMELEY HABIT.

The apples sold in the Australian Pavilion at Wembley so soon proved popular that it was found necessary to erect new stands for the benefit of the "casual" buyer, and many may be seen contentedly munching the real thing as they gaze admiringly on the orchards of the scenic artist and the modeller, and realise, perhaps for the

first time, that, thanks to its vastness, Australia has an astonishing range of fruits, from the products grown under tropical sun to those of the cold country of the northern hemisphere. By the end of June 7,000,000 apples had been sold, and 60,000 cases.—[Drawing Copyrighted in the United States and Canada.]



# THE LIGHTS O' WEMBLEY: THE EMPIRE EXHIBITION

FROM THE PAINTING BY OUR



## BY FERRY TO FAIRYLAND: VISITORS JOINING THE DANCERS ON THE

Naturally enough, perhaps, in these days of the boom of the ball-room, the British Empire Exhibition has become a great centre for dancing, and it has been necessary constantly to add to the accommodation provided for those who wish to trip it as they go, "on the light fantastic toe." One of the most popular of the amusements, in fact, is not to be found in the Park devoted to the lighter side of Exhibition-going, but at the very heart of "Wembley"—dancing on

# AS A FAIRYLAND OF LAUGHTER AND THE DANCE.

SPECIAL ARTIST, C. E. TURNER.



## ISLAND OF THE CHIEF LAKE—EVENING AT THE BRITISH EMPIRE EXHIBITION.

the island in the chief lake, which goes on, with evident animation, from half-past seven in the evening until nine, and from nine until eleven, and is one of the open-air sights, as well as one of the delights, of the world's greatest show. Here can be seen visitors from the four corners of the Empire and from other lands, uniting in paying tribute to the spirit of gaiety.—[Drawing Copyrighted in the United States and Canada.]



# PICTURESQUE WEMBLEY: FROM CHINA TO AFRICA, SOUTH AND WEST.

REPRODUCTIONS FROM "WEMBLEY IN COLOUR" (BY DONALD MAXWELL), BY COURTESY OF THE PUBLISHERS, MESSRS. LONGMANS, GREEN AND CO.



A GATEWAY TO A CHINESE STREET OF "ODD, GAY SHOPS, STRANGE SIGNS, BRIGHT-COLOURED WARES, CHATTER AND 'BUSINESS'": HONG-KONG.

*Continued.* 2  
best, but futile interpreters of pictorial art. If there is one detail in the colour of Wembley that impresses the visitor with a sense of barbaric splendour, it is the red-walled city of West Africa. Outside the effect is telling enough, but it is not until one enters the Courts of the Gold Coast, with their massive, dull-red pillars, their faint golden glow of swinging lanterns, dim cathedral-like atmosphere, and heaped-up treasures, that the wonder and mystery of West Africa can be realised in its ultimate *bizarrie*. In two drawings, "A Glimpse of Nigeria" and "The Courts of the Gold Coast," Mr. Maxwell has communicated the essential spirit of the place, external and internal. He has caught, too, the very character of

*(Continued in Box 3.)*

*Continued.* 3  
the Gold Coast merchandise that fills his foreground of the hall. And in the outside court how cunningly appropriate are his accessories! If their presence just there may not be literal truth, it is something still truer, poetical truth, that skilful generalisation of art which is more enduring than any literal picture made by lens, sun, and chemistry. From West to South Africa the artist carries us with one stroke of his pencil. Few will disagree with him when he claims in his text (for he has written as well as drawn his descriptions) that the South African Pavilion is the most beautiful piece of architecture in the Exhibition. Apart from its perfect outline, this reproduction of old Cape Dutch building has a deep Imperial

*(Continued in Box 4.)*



IN THE OLD DUTCH STYLE, WITH THE CHARACTERISTIC WHITE WALLS, RED ROOF, GABLES, STEEP AND LOGGIA: THE SOUTH AFRICAN PAVILION.

*Continued.* 1  
THE colour-scheme of Wembley was certain, sooner or later, to tempt some artist to make it the subject of special study. Never before has the painter had such a chance of seeing the architectural forms and the many-hued decorations of so many countries assembled within the range of a comprehensive survey. The gorgeous East, the glowing South, the Golden West have here come together in a setting of English landscape. Into that they fall harmoniously, and, in certain lights, it is possible to imagine that even the most exotic accessories have been set down in their native scenery. This effect may require the artist's aid for its full realisation, but that it is not impossible has been proved by Mr. Donald Maxwell. The harmonising of the foreign with the home element in the scenery of Wembley is best illustrated in that section of his book which he has entitled, "Lights of Asia." Particularly happy is his sketch, "Evening in Malaya," where he shows the minarets of the Malay Pavilion (that exquisite arabesque) silhouetted against a saffron sunset-sky. Into the foreground he has worked the Wembley lake, so cunningly that it seems some twilight river of the Malay Peninsula. The sketch is not mistitled. The suggestion is not so much that of evening in the Wembley Malaya, as evening in far-distant Malaya itself. A similar perfection of illusion has been attained in the daylight vista of the Malay Pavilion forecourt, and in the "Nocturne of India," which will preserve, when the Exhibition is only a memory, the night effect on the Indian building as it appears, on a starlit evening, from the bridge across the lake. It might almost be some scene during a Feast of Lanterns.

No less magical is the nearer daylight view of "A Cate of India," a glimpse of the outer court of the pavilion under an English summer sun that seems to burn on the architecture with Oriental intensity. "Sunny Ceylon," too, strikes the true note of Cingalese native atmosphere. Although we know that the glimpse of blue distance that contrasts so delicately with the brilliantly picked-out colour of the Ceylon Pavilion is the English landscape between Wembley and Neasden, we accept it without question for a vista of the Scented Isle of the Indian Ocean. The palms in the foreground heighten the illusion.

In another key the artist translates and transports the atmosphere of China. Here, in his "Hong Kong," the tones are more subdued, but the contrasting colours of the Chinese buildings, the green and reds and whites of roof and wall, are still lively and faithful to the original. And once more the distant English countryside, subdued to a deeper blue, strikes a harmonious note that is carried through the whole design. It recurs, like a musical motif, in the tone of a window, and again in the strong shadow on the nearer wall. But our reproduction conveys all this far better than words, which are, at the

*(Continued in Box 5.)*



SIMULATING A BUILDING IN AN IMPORTANT EMIR'S COMPOUND: A GLIMPSE OF NIGERIA: ARCHITECTURE COMMON TO THE GREAT MOHAMMEDAN CITIES OF THE WEST, SUCH AS SUDAN.



IN A PAVILION MODELLED ON THE CASTLES BUILT ON THE SHORES OF THE COLONY BY THE DANES, THE DUTCH, AND THE PORTUGUESE: THE COURTS OF THE GOLD COAST.

*Continued.* 4  
significance, for it commemorates the transplanting to the Dark Continent of an ancient and very gracious European civilisation—the culture of the Netherlands, the exchange and mix of the world in the days of Rembrandt. To enter those rooms of the South African house which enshrine the spirit of old Dutch domestic life, and to examine the rich, yet sparing, elegance of furniture and decoration, is to be carried back in imagination to the times of shrewd burgomasters, learned scholars, supreme artists, and accomplished women who made the Holland of the sixteenth and seventeenth centuries a vital centre of the world's intellectual, industrial, and social life. It recalls the interiors in Pater's "Imaginary Portrait" of Sebastian Van Storck. And they looked beyond the fireside, those Netherlands; hence their South African adventure, and all that its legacy means to the British Empire of to-day. One could wish that Mr. Maxwell had given us also an interior view, preferably of that charming *salon*, with its wonderful furniture and subdued tones; but, after all, the exterior was the right thing to commemorate, for it is, as he says, "of all the pavilions the most in keeping with the colony it represents."

For some of the illustrations to his chapter, "The Golden West," Mr. Maxwell has found happy inspiration in the scenic models which are so attractive a feature of the Canadian Pavilion. These he has treated as if he were drawing from actual landscape, and his picture, "Stage-Model of a Grain Port—Night," adds yet another success of *chiaroscuro* to his series of Imperial Nocturnes. As for the direct impression of the Canadian building, "Canada over the Water," Mr. Maxwell must be allowed to speak in his own words. No others could so well explain his picture. "I should like to suggest to my readers that they should make a point of seeing at least one sunset over the lake, because the fine buildings of Canada loom up in their most impressive form when seen against the evening sky. It was upon an evening of great beauty, when piling clouds chequered the sky, that I made the sketch, and I hope, when you have seen this view in life, this picture will bring back happy memories, perhaps in some far-off part of this Dominion itself, of this wonderful aspect of the great Exhibition. I would fain have painted the subject on a ten-foot canvas, but this will have to do at present, a song of the Golden West, of 'sunset and her gorgeous ministers.'"

Perhaps the ten-foot canvas may yet appear, still further to strengthen Mr. Maxwell's service to the cause of Imperial Unity and Brotherhood. His book is, in its world-wide appeal, a demonstration of the power of Art as a Link of Empire.



WEMBLEY PRESENTS THE CASE FOR AIR-RAID DEFENCE: A

FROM THE PAINTING BY OUR SPECIAL



DRAMATIC OBJECT LESSON, IN THE GOVERNMENT BUILDING.

ARTIST, STEVEN SPURRIER, R.O.I.



HOW AN ILL-DEFENDED LONDON MIGHT BE BOMBED AND WRECKED BY ENEMY  
AND THE ABBEY IN RUINS AND ABLAZE—A

Those visitors to Wembley who are fortunate enough not to have been under bombardment by enemy aircraft at the Front or at home, and therefore can have no adequate idea of what an air raid may mean to a great city, will find enlightenment, as well as thrills, in witnessing the dramatic spectacle, "The Defences of London," which is staged in the Government Building by the War Office in conjunction with the Air Ministry. Nothing could illustrate more realistically what might happen to London were it inadequately defended in time of war. The play opens with a film which shows how a foreign Power declares war on England, and immediately despatches attacking air-squadrons. Then the scene changes, and we have Westminster on a calm evening—

AIRCRAFT: THE BATTLE OF WESTMINSTER; WITH THE HOUSES OF PARLIAMENT  
WAR OFFICE AND AIR MINISTRY SPECTACLE.

Westminster in miniature, as seen from the L.C.C. Hall, with the Houses of Parliament, the Abbey, the Central Hall, and the other famous buildings. Lights go up in the House of Commons. A moment later there is a faint rumble, and there are strange flashes in the sky. Raiders are coming, and they are already dropping bombs. With little to hinder them—nothing but a few anti-aircraft guns, position-revealing searchlights, and fighting aeroplanes in insufficient numbers—they sweep and swoop over the city, and their bombs still the heart of the Empire, leaving it a blackened, shrivelled, useless thing. Then the other side of the picture: how an aerial attack may be met by a proper system of defence.—(Drawing Copyrighted in the United States and Canada.)



## A VAST CANADIAN "PEOPLE'S ESTATE"—AT WEMBLEY.

FROM THE PAINTING BY THE SPECIAL ARTIST OF THE EXHIBITION.



## WITH REAL WATER TO ADD VERISIMILITUDE: IN THE ROCKIES, IN THE CANADIAN PAVILION.

One of the most attractive exhibits in the Canadian Pavilion is that which takes the form of elaborate reproductions of scenes in Canada's wonderful national parks—those vast "People's Estates" which are so great an asset to the Dominion. The particular view in our picture is given additional verisimilitude by a real waterfall, and thus outdoes the model of Niagara Falls, near by, for they have to rest content

to be reproduced in paint! It may be added that these Canadian parks are virgin reserves of magnificent natural beauty. Some idea of their extent may be gathered when it is said that each covers some thousands of square miles, and that Jasper Park, for instance, is half the size of Wales. So comparatively accessible are they that it is possible to step from the train into the wild.



# THE TUDOR YEOMAN—HIS HOUSE: OLD ENGLAND AT WEMBLEY.

PHOTOGRAPHS BY COURTESY OF MESSRS. MAPLE AND CO.



AS THE BUILDING ONCE STOOD IN A SUFFOLK VILLAGE; THE OLD YEOMAN'S HOUSE, TYPICAL OF SUCH BUILDINGS IN THE EASTERN COUNTIES.

BY no means the least picturesque of Wembley's numerous exhibits is the old Tudor Yeoman's House, for which Messrs. Maple & Co. are responsible. The original structure stood in a Suffolk village, and is a typical timber-framed plaster building of the Eastern Counties, set on a brickwork base and with oak timbers wrought by hand and tenoned together. Our readers will note the post and panel treatment, the overhanging upper storey, the gable with elaborately fretted and carved barge-boards, and the wood mullions and transomes which frame the leaded window lights. Also the wide fireplace in the hall, with its cast-iron fire-back and its "dogs." The furnishing has been done in a practical manner, with a view to utility alone, and not as though it were part of a collector's gallery. The building is not, of course, the original one; but a considerable part of the old house has been incorporated in it.



WITHIN THE TIMBER-FRAMED AND PLASTER BUILDING OF THE OLD YEOMAN'S HOUSE: THE HALL.





# AN INDUSTRY THAT MAKES INDUSTRIES.



The Twentieth Annual Convention of the Associated Advertising Clubs of the World, opened on July 14 by H.R.H. the Prince of Wales, at the British Empire Exhibition, is a gathering of Advertising men of all nations, convened for the first time in London. The significance of this event is discussed below by Mr. Thomas Russell, President of the Incorporated Society of Advertisement Consultants.

WHEN some three thousand of the very busiest men in the world can be induced to forsake their work and travel all the distances necessary, that they may assemble and meet together in conference, as they have done in the great Convention of the Associated Advertising Clubs of the World opened by the Prince of Wales this week, it would be idle to doubt the compelling importance of the interest which brought them together. A similar convention is held every year, but hitherto it has been at some point in the United States. The selection of London for the scene of this year's gathering is due to the influence of the Thirty Club of London, to its late and present Presidents, Mr. John Cheshire and Mr. C. Harold Vernon; and also to that of Sir Charles Higham and other leading advertising agents who attended the Atlantic City Convention last year, and the Vice-Presidents, the Lord Mayor of London, Viscount Burnham, and Viscount Leverhulme.

## The Father of Printed Publicity.

But the father of modern Advertising was honest William Caxton, and the earliest printed announcement relates to a religious service-book. Macaulay has a trenchant denunciation of booksellers' puffs in the essay on Robert Montgomery's poems, in which he says—

The puffing of books is now so shamefully and so successfully carried out that it is the duty of all who are anxious

foolishly exaggerated. It may be doubted whether America has produced anything so good as "Take a peg of John Begg," "There's worth in Kenilworth," "That Kruschen feeling," "D'ye Ken John Haig?" or "The Domes that made Silence famous." The last recalls an American example. Mr. Pabst, a brewer of lager beer, in the old wet days before the Eighteenth Amendment, advertised his product as "The Beer that made Milwaukee famous." A competitor in another town countered this with "The Beer that made Milwaukee jealous." This is on all accounts better than the effort of an English soap-boiler who answered an unforgetting slogan of the 'nineties with "Yes; but — Soap is better. Good evening."

## The Modern Period.

The extension of Advertising in modern times is an unquestionable product of the factory system; but, as is common with British institutions, it evolved by a slow process of guess and trial rather than through any ordered philosophical policy. In the old days of the handicraftsman and artificer, goods were turned out no faster than consumption absorbed them, and something much more like what is called a seller's market existed than at any recent date. When production was speeded up by the growing use of machinery, customers had to be found, and found at a distance from the place of manufacture. No longer



THE PRESIDENT OF THE ASSOCIATED ADVERTISING CLUBS OF THE WORLD:  
MR. LOU E. HOLLAND.

Mr. Holland has served two terms as President: he was elected to the post in 1922 and 1923. He owns the Holland Engraving Company, of Kansas City, Missouri.

for the purity of the national taste, or for the honour of the literary character, to join in discountenancing the practice. All the pens that ever were employed in magnifying Bish's lucky office, Romanis's fleecy hosiery, Packwood's razor strops, and Rowland's Kalydor, all the placard-bearers of Dr. Eady, all the wall-chalkers of Day and Martin, seem to have taken service with the poets and novelists of this generation.

Thus in the Victorian era Advertising was fully launched, and the Bon Gaultier Ballads contain several squibs parodying the rhymed advertisements of contemporary tradesmen, including—

Pears's liquid Bloom of Roses,  
Cakes of his Transparent Soap.

This was revived by the late T. J. Barratt, an ingenious exploiter of public attention. One of his schemes had the effect of banishing the French *sous*, once commonly accepted as the

equivalent of our own copper coinage. He imported a few tons of ten and five-centime pieces, stamped them "Pears' Soap," and put them into circulation. Anticipating a modern development of doubtful taste, he offered to supply the Government with census papers free, for the privilege of printing an advertisement on the back. This economy, being scornfully declined, somehow got into the papers, and Barratt, far from affecting the sham innocence of Mr. Vincent Crummies, was heard to remark that the offer had almost served its purpose. As he probably never expected that it would be accepted, this was doubtless most true.

## Giants in Those Days.

The lavish expenditure of the old advertisers became a legend that enhanced its effect. Probably the most liberal spenders of the mid-nineteenth century disposed of appropriations which a modern advertiser would deem mediocre. An early example of the slogan, or catch-phrase, dear to American advertisers gave notoriety to a builder of strong boxes: "Who's Griffiths? The Safe Man." Beside the best work of these early practitioners it must be admitted that some samples of sloganeering by mass production from the United States sound a little flat; and, indeed, the merits of Transatlantic advertising have been rather



CHAIRMAN OF THE BRITISH EXECUTIVE COUNCIL:  
MR. C. HAROLD VERNON.

Mr. Vernon, who is the Manager of Messrs. C. Vernon and Sons, Ltd., is Chairman of District 14, of the Associated Advertising Clubs of the World.

was a watch made in the room behind the jeweller's shop where it was sold, or a chair on the premises of the upholsterer. To market their goods, factory-owners began to advertise them; but, disliking the exaggeration and vulgar clap-trap of the tradesmen who previously employed the arts of publicity, they tended to announce the name of the special article offered, and nothing more. A parasitic growth of less reputable Advertising attached itself to this perfectly legitimate publicity, but after the early 'seventies, and especially after the inception and rise of the great advertising agencies—Mitchell's, Sell's, Crossley's, Clarke, Son, and Platt's, and, later, Benson's, Crawford's, Higham's, and the London Press Exchange, assisted by the development of the Incorporated Advertisement Consultants—the whole trend of the business was towards sincerity and really eminent literary and artistic presentation, with Truth in Advertising as the motto whose exposition culminates in the great convention of this year.

## A Mighty Industry.

Advertising is a big industry indeed, and (as this Convention helps to show) a very useful one. But for its powerful aid, many indispensable manufactures would with difficulty be distributed, and certainly

(Continued on page 136.)



CHAIRMAN OF THE FINANCE COMMITTEE, BRITISH EXECUTIVE COUNCIL: MR. JOHN CHESHIRE.

Mr. Cheshire, a Managing Director of Messrs. Lever Brothers, was for many years Director of Advertising for that famous firm. He arranged to speak at the General Session on July 17.

To many people, even including some in the business world, the term "Advertising" is a vague expression, not very well apprehended. Its implications require for the public at large a certain amount of exposition—I will not say defence.

## Classical Advertising.

Advertising, if it shared the felicity of nations that have no history, might in some respects be better justified of its progenitors. Announcements in Greek or Latin that have come down to us from the classical period are sometimes the reverse of edifying, and some inscriptions found in 1858 at the temple of Demeter in Cnidus, deposited in the British Museum, were termed *Karâctepoi*, or *diræ defixiones*. These, the precursors of modern "Lost and Found" advertisements, called down imprecations upon the finder of missing property who omitted to return it. Even the town-crier, that rare survivor of the Middle Ages (when his paid services were regularly invoked by commerce), had his precursors in ancient Greece. He was there accompanied by a musician, that his tones might not offend. Anticipating the functions of the modern advertising man, the crier combined salesmanship with publicity, for the Golden Ass of Apuleius was not only cried, but put up to auction, by this functionary.



# AN INDUSTRY THAT MAKES INDUSTRIES.



MR. EDWARD  
WENTWORTH  
BEATTY.

The first Canadian-born President of the Canadian Pacific Railway.



THE HON. E. T. MEREDITH.

Speaker on "How Advertising Welded the United States Market."



MR. JAMES  
DAVID MOONEY.  
Speaker on "Building  
the Biggest Manu-  
facturing Industry  
through  
Advertising."



MR.  
O. C. HARN.

Speaker on "The  
Truth about Circulation"  
and "Essentials of Advertising  
Progress."



MR. H. S.  
HOUSTON.

A Past President of the  
Associated Advertising Clubs of the  
World.



SIR WOODMAN  
BURBIDGE, BT.,  
C.B.E.

President of the In-  
corporated Association  
of Retail Distributors.

SIR CHARLES F. HIGHAM.

Speaker on "The Future of Advertising."



MR. WALTER  
HADDON.

Managing Director of  
Messrs. John Haddon,  
Ltd. A well-known  
Authority on Display  
Type.



MR. PAUL E. DERRICK.  
Managing Director of Messrs. Paul E. Derrick.



MR. W. S. CRAWFORD.  
Chairman of the British Programme Committee.



MR. H. SAMSON CLARK.  
Member of the British Executive Council.

Mr. Beatty arranged to speak on "Building a Nation with Advertising."—Mr. Meredith is a United States ex-Secretary of Agriculture. He is a Past President of the Associated Advertising Clubs of the World.—Mr. Mooney is President of the General Motors Export Company. He was a Captain in a Divisional Ammunition Train, with the American Expeditionary Force, in France, during the War.—Mr. Harn is President of the Audit Bureau of Circulations and Advertising Manager of the National Lead Company, New York.—It was Sir Charles Higham who suggested that the Associated Advertising Clubs of the World should hold their Convention in London this year. He has been President of the Thirty Club twice. He was knighted for his war services, in 1922; and

was M.P. for South Islington, 1918-1922.—Mr. Herbert S. Houston is the publisher of "Our World," of America.—Sir Woodman Burbidge is the Chairman and Managing Director of Harrod's, Ltd., and is Chairman of Dickins and Jones, and Chairman and Managing Director of Swan and Edgar, and also Gath and Chaves.—Mr. Walter Haddon is a well-known authority on type, as well as Managing Director of his firm.—Mr. W. S. Crawford has been President of the Thirty Club and Vice-President of the Publicity Club, as well as European Vice-President of the Associated Advertising Clubs of the World for four years. His firm is W. S. Crawford, Ltd.—Mr. Samson Clark is Chairman of Samson Clark and Co., and is Examiner in Advertising to the Royal Society of Arts.



# "ENTERPRISE MADE VISIBLE AND VOCAL": THE ADVERTISING CONVENTION DECLARED OPEN.

PHOTOGRAPHS BY CAMPBELL-GRAY (TOP) AND L.N.A.



THE WELCOME SESSION, AT WEMBLEY: DELEGATES ASSEMBLED IN THE MAIN

THE twentieth Convention of the Associated Advertising Clubs of the World, held in London from July 13 to July 17, began with Sunday morning services at Westminster Abbey and Westminster Cathedral, and there were other religious services during the day. On the Monday came The Welcome Session, in the Main Conference Hall, in the Palace of Industry, at the British Empire Exhibition, Wembley. The Prince of Wales declared the Convention open and said: "You have come from every corner of the British Empire, from the many countries of war-scarred Europe, from the great Republic of North America—and even from distant Asia—to give to each other, and to receive from each other, information and advice regarding the many problems that arise in your profession. . . . You show in this Convention that you realize the value of the principle, 'Each for all and all for each'; for if it succeeds in these objects each individual here must profit from this great effort to increase universally our knowledge of the theory and practice of advertising. Little as I know of the science and the art of advertising—it is certainly both a science and an art—I appreciate in a way this much: its general aim is to provide

(Continued opposite.)



DECLARING THE CONVENTION OPEN: H.R.H. THE PRINCE OF WALES.

CONFERENCE HALL, IN THE PALACE OF INDUSTRY—THE PRINCE SPEAKING.

(Continued) throughout the world a more free exchange of commodities and a lower cost of distribution. The attainment of this aim would undoubtedly result in the elimination of unnecessary waste, and in the consequent reduction of prices and unemployment. If you were to succeed in it you would go far towards solving some of the social and economic problems with which the world is confronted to-day. This is the first time, I think, that an International Advertising Convention has been held in Europe, and I am told that this Convention surpasses all its predecessors in size, scope, and in the number of nations represented by its delegates. Well, we are certainly very proud in London and England, and the British Empire, that we have thus established a record in this regard; and it seems to me particularly fitting that this world congress of advertisers should meet in this particular square mile of that Empire where are gathered together the products . . . of its great Dominions and Colonies." In all, there were accredited to the Convention 3000 British; and 1600 representatives from America; 300 from Canada; 15 from Australia and New Zealand; 40 from France; 40 from Sweden; 12 from Germany; to say nothing of those from other countries.







## AN INDUSTRY THAT MAKES INDUSTRIES.



MR. R. I. SYKES  
Managing Director of the London  
Press Exchange



MR. H. EVANS SMITH  
A Director of Messrs. John Haddon  
and Co., Ltd



MR. F. E. POTTER.  
Managing Director of Messrs.  
F. E. Potter, Ltd



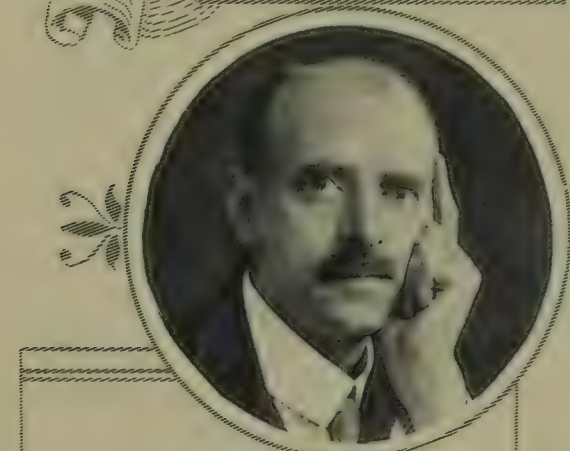
MR. A. F. HARRISON.  
A Director of Messrs. Street  
and Co., Ltd.



MR.  
W. H. CARR.  
Managing Director  
of Messrs. Mather  
and Crowther, Ltd.



MR.  
P. G. A. SMITH.  
Advertising Manager  
of Messrs.  
Shell-Mex, Ltd.



MR. PHILIP SMITH.  
Managing Director of Smith's Advertising Agency.



MR. GEORGE KETTLE.  
Managing Director of the Dorland Agency.



MR. W. JEFFREY.  
Managing Director of Messrs. Sells, Ltd.



MR. G. A. CASTLE.  
Managing Director of Messrs. T. B. Browne, Ltd.



MR. A. J. WILSON.  
Managing Director of Messrs. A. J. Wilson and  
Co., Ltd.



MAJOR P. C. BURTON.  
Chairman, St. James's Advertising Co

We give here some more portraits of well-known men who follow advertising, that great industry that makes industries; advertising, which, to use the expressive words of Mr. W. S. Crawford, is "enterprise made visible and vocal." Of the delegates who were at the Convention, some three thousand are British. This is of particular interest, for advertising grew slowly in this country, through a good many years. In fact, it was not until after the early 1870's, and, especially,

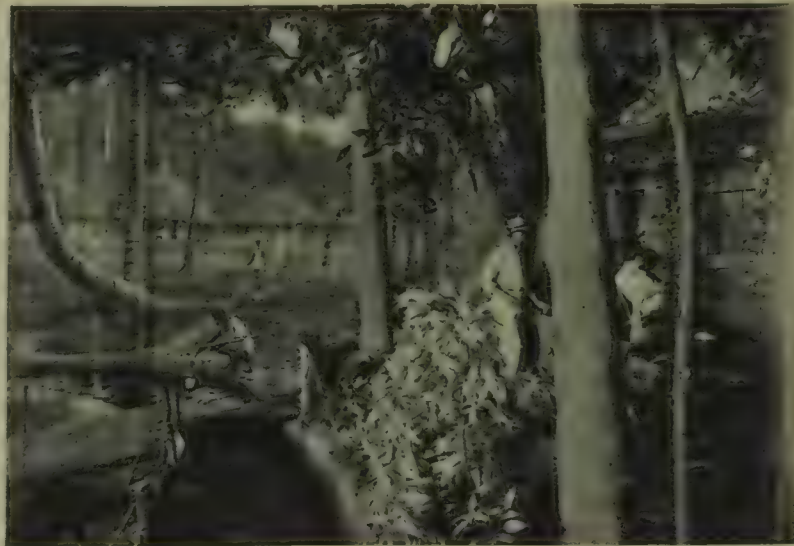
after the inception and rise of the great advertising agencies and consultants, that the trend of the business as a whole was, to quote Mr. Thomas Russell, "towards sincerity and really eminent literary and artistic presentation, with 'Truth in Advertising' as the motto, whose exposition culminates in the great Convention of this year." To such pioneers and to their successors the profession owes its present high and honourable status.



# MOSQUITOES TO ROYAL MAELS: UNUSUAL EXHIBITS AT WEMBLEY.



BEFORE THE BATTLE WITH THE MALARIA-BEARING MOSQUITO WAS WON: AN EXPLORER SICK WITH FEVER IN THE AFRICA OF 1899.



AFTER MEDICAL SCIENCE HAD DONE ITS PART IN CONNECTION WITH TROPICAL HEALTH: A SETTLER IN AFRICA IN 1924.



IN THE GOLD COAST PAVILION: REMARKABLE ASHANTI GOLD WEIGHTS, IN THE FORM OF FIGURES.



WEIGHING ABOUT 200 LB.: A PERFECT OCTAHEDRON OF POTASSIUM-ALUM.



MASKED AND BEARING A DISINFECTING CANDLE: A DOCTOR DURING THE GREAT PLAGUE.



ALWAYS OPEN TO WORSHIPPERS AT WEMBLEY: THE CHURCH OF ST. GEORGE, IN THE EXHIBITION GROUNDS.



THE BRITISH POST-OFFICE SECTION: A G.P.O. TUBE; WITH ITS AUTOMATIC MAIL-VANS IN MODEL FORM.

The medical exhibit in the British Government Building at Wembley is not always calculated to leave the squeamish unmoved, but such tableaux as the two here given illustrate even better than specimens the magnificent work that has been done with regard to tropical health. Not very many years ago most of Africa was a death-trap to Europeans, thanks chiefly to the mosquito and the malaria it bore. Now it is healthy, and there is no difficulty in settling in it.—The alum octahedron is probably the largest single artificially-grown crystal in the world. It weighs about 200 lb., and was obtained by slow growth from

solution over a period of three or four years. The slight difference of angle between potassium and ammonium alum crystals, both of which were employed in the early stages, has prevented the formation of a wholly perfect crystal.—The G.P.O.'s own tube railway has been built between Paddington and White-chapel, about 6½ miles. It is to accelerate distribution of mails. The tunnel is 9 ft. in diameter. The whole is worked electrically and automatically. Each waggon carries 10 cwt. Its "stations" are Paddington, Liverpool Street, and six of the big sorting-offices.



## MEASURED IN INCHES: QUEEN'S DOLLS' HOUSE ROOMS.

REPRODUCED FROM "THE BOOK OF THE QUEEN'S DOLLS' HOUSE," BY COURTESY OF THE PUBLISHERS, MESSRS. METHUEN AND CO.



WITH A CEILING-PAINTING OF ROSES IN THE MUSICAL NOTATION OF "GOD SAVE THE KING":  
THE KING'S BED-ROOM. (SCALE: 1 INCH TO THE FOOT.)



22 INCHES HIGH: THE QUEEN'S BED-ROOM; WITH A PORTRAIT OF HER MAJESTY'S MOTHER  
AND A PAINTING OF MARY, QUEEN OF SCOTS.

On the ceiling of the King's bed-room, Mr. George Plank, who is also responsible for the walls, has painted a pergola of roses in which the flowers are placed in a musical notation that reveals them as the score of "God Save the King." The portrait of Princess Mary is by

Mr. Ambrose McEvoy, A.R.A. The Queen's Bed-Room, which is 22 inches high, has a ceiling by Mr. Glyn W. Philpot, R.A. The picture of the Queen's mother (above the fireplace) is by Mr. F. O. Salisbury, and the Mary Queen of Scots is by Mr. Gerald Kelly, A.R.A.



# One Inch to the Foot: Wembley's Most Popular Exhibit.

## "THE BOOK OF THE QUEEN'S DOLLS' HOUSE."\*

IN an entrancing chapter with a prosaic title—"The Effect of Size on the Equipment"—Colonel Mervyn O'Gorman recalls the story of the pretty Japanese who shrank till she was a foot high, and of the dainty home her husband built for her, that her perfections might not be overshadowed by the disproportion of her surroundings. There were vicissitudes; but there was a happy ending.



ACTUAL SIZE: A BRONZE MODEL OF A SHIRE HORSE, BY HERBERT HASELTINE.

The inscription is: "Field Marshal V. Shire stallion bred by and the property of H.M. the King, Sandringham Stud. Foaled MCMXVII. Winner of the Championship at the Shire Horse Society's Show, MCMXX and MCMXXI."

So with the Queen's Dolls' House, which is half the size of the dwelling of the dwindled lady of the legend—in the words of the precise, in the scale of one inch to the foot, as, curiously enough, was the Lilliput Swift created for Lemuel Gulliver, who, after stepping into the courtyard of the Royal Palace, recorded: "Lying on my side, I applied my face to the windows of the middle storeys and discovered the most splendid apartments that can be imagined." There were many difficulties to be overcome, but the end was happy indeed and "This House . . . made with devotion and the utmost possible skill as a loyal gift to the Queen," will endure as a symbol of the poetry and beauty of the home, and "a just mingling of tradition and invention, of a delightful deference to the greatness of our greatest, Sir Christopher Wren, joined with a sharp perception of the convenience that to-day's science has showered upon life"; no palace of pomp and circumstance, no ceremonious residence with "Queen Anne front and Mary Ann back," but "essentially a home, a family mansion belonging to a Monarch who seeks relief from cares of state in a quiet family life, and a comfortable rather than luxurious routine."

In due time it will be a historical document; say, in two hundred years. "Perhaps by that date," hazards Mr. A. C. Benson, "we shall be inhabiting houses in which the powers of nature, subdued by science, will do all we need, in silent and patient diligence. . . . But whatever improvements and devices the future may bring, the Queen's Dolls' House will remain as a thing of marvellous beauty and grace."

Will any then appreciate the craftsmanship that went to the building?

Think of the knowledge that contrived so much in so little! Realise that the whole structure is only 102 inches long on its main north and south fronts and 58½ inches from east to west at ground-

\* "The Book of the Queen's Dolls' House": Vol. I. "The Queen's Dolls' House"; Vol. II. "The Queen's Dolls' House Library." (Methuen; Price £3. 3. 0, net for each volume.)

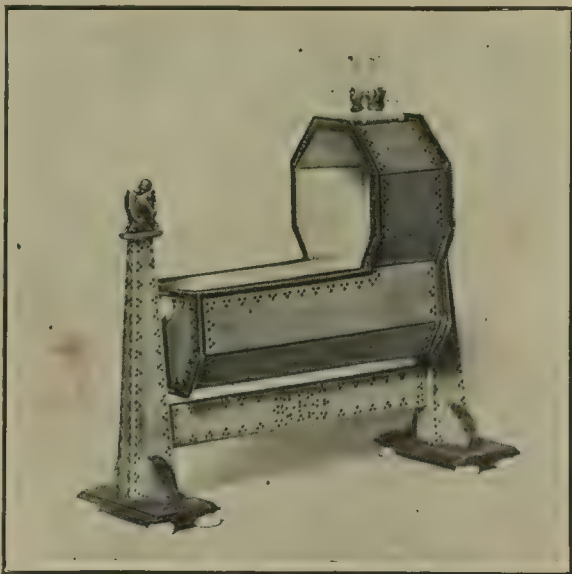
floor level." Remember some facts. "It stands on a base 116 inches by 72 inches and 39 inches high. This base is divided into a sub-base 24 inches high, containing 208 interchangeable drawers, half on the north, half on the south, covered by falling flap doors. . . . The upper fifteen inches of the base serves various purposes. In the middle of the north front is a machinery basement, its ceiling supported by two columns. Here we find the lowest stage of the lift-shafts, and observe the electric transformers, which whittle down the voltage of a normal electric circuit to the four volts appropriate to the lighting circuit of a doll's house. Handy to the transformers are the main switches of the house supply. As we remember that the water arrangements of the house are complete, it is natural to discover the tank which receives the bath wastes. Here, too, are the main electric switches of the lighting gear, employed not by the doll inhabitants but by the Brobdingnagian owners." At one end of the south front basement is the wine cellar. The western basement is the garage, formed in a drawer, inspection-pit and all. At the eastern end, in a drawer which extends on double runners, is the garden, a charming affair of tall trees two feet high—and folding—of plants and gay flowers—all of metal; and of green velvet grass.

"The problem of revealing the inside of the house, without treating any of its walls as a door, was finely faced and solved. The walls form an outer case which fits closely over the inner fabric, and can be raised and lowered by a highly ingenious electrical contrivance, which is in effect a lift."

Then imagine the oil paintings on canvases measuring a few inches; the ceiling and wall decorations; the water-colours, drawings, and etchings, each the size of two postage-stamps; the books of the same size; knowing the labour that must have gone with the love, even though the writers did not indulge in micrography and emulate those who set down the Lord's Prayer in a circle the size of a three-penny bit, and that Mr. Peters whose machine could write the whole of the Old and New Testaments in a little less than one-twenty-seventh of a square inch.

And so to things "curiouser and curiouser," as Alice would have had it. Some items had to be rather over scale; otherwise they could not be made workable; and that they should function was vital, for everything is real—a unit in a sort of Crumple's pump, "real water"! "Certain properties of matter do not scale down comfortably when size is altered; thus, the stiffness of a steel rope would not be diminished sufficiently to work round the small pulleys of the lift. So also we shall find that the

their smallest glasses, if filled with liqueur, could certainly be turned upside down without a single drop being spilt. Water-pipes are rather larger than one-twelfth full size to allow for similar retardation of flow. In full-size houses the drain from all basins, sinks, etc., is bent up into an S shape or syphon, so as to prevent the return of sewer gas into the house. In the Queen's Dolls' House some of these syphons



HALF SIZE: THE CRADLE OF UNPOLISHED APPLE-WOOD AND INLAID AND BOUND WITH SILVER.

are omitted for a singular reason. When the inside of a very small pipe is dry, it is difficult to wet it, and until it is wet, water will not flow at all. Hence when you turn on the tap, water flows at once whenever the pipe is full of water up to the tap—but the drain pipe is certainly empty and probably dry, and if dry, the basin will overflow into the room rather than empty itself through the proper drain. The syphon would make it very difficult to initiate the wetting of the drain—and is therefore omitted."

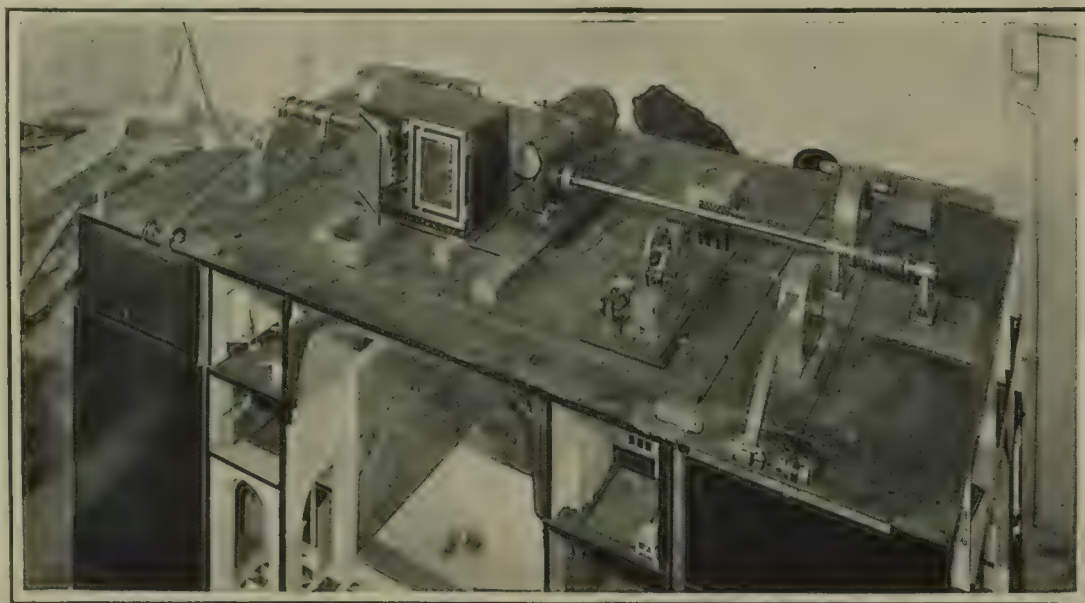
For kindred reasons, the electric lighting is too powerful; the wires for the electric current are over-size; the switches are bigger than one-twelfth; and certain other fittings follow suit. All this, of course, without in the least diminishing the wonders.

One more point, made by Professor George Saintsbury, writing of the bottles of wine in the wine-cellar: "I do not think that many people would guess what was the greatest difficulty in completing this miniature fleet of receptacles for the gifts of Bacchus. I am told that it was neither making nor labelling, nor corking—they are all honestly corked—not anything but the actual filling of them. A moment's thought will, of course, suggest that if you poured the stuff in after any ordinary fashion the air inside would resist re-issue through such tiny throats. . . . The method actually adopted, I understand, was based on a sort of syphon-reversed principle, a still smaller tube being introduced through the gullet of the bottle and the liquor rising from below and expelling the air."

Thus one might quote innumerable phases of interest from "The Book of the Queen's Dolls' House." Let it suffice heartily to recom-

mend both volumes—"The Queen's Dolls' House" and "The Library of the Queen's Dolls' House." Each is a treasure in itself: the first for its admirable chapters on the house, its furniture, decorations, and fittings, indeed, all that has gone to its making; the second for its publication of the works written for its Library by famous authors; both for their excellent illustrations in colour and in monochrome, not only of "domestic" items, but, better still, of the paintings and drawings specially contributed by distinguished artists.

E. H. G.



MECHANISM WHICH RAISES THE OUTER WALLS AND EXPOSES THE INTERIOR OF THE DOLLS' HOUSE: THE TOP OF THE HOUSE.

The machinery shown not only raises the outer walls, but works the electric lifts, which are a unique feature.

Reproductions from "The Book of the Queen's Dolls' House."

clothes, the linen table-cloths, the bed sheets, etc., of the Dollomites, though exquisitely made, of the very finest known materials, are liable to behave as if they had been—from the point of view of these little people—slightly starched. . . . So, too . . . where liquid is poured from minute toy bottles . . . it is most reluctant to flow. . . . The properties of liquids here in play are viscosity and capillarity, 'physical constants' not affected by the scale change to one-twelfth of full size. . . . When the Dollomites rise to toast his Majesty the King of England . . .



# TRUTH *in* ADVERTISING

by SIR CHARLES HIGHAM



ABOUT two years ago I was entrusted with the pleasurable task of informing the public of the merit of Dunlop Tyres. My clients told me that the Dunlop Cord was the best Tyre that money could buy—that it gave longer average mileage than any other Tyre—and that it was as near perfection as a Motor Tyre could be.

♦ ♦ ♦

With these facts in front of me I told you of Dunlop Tyres, and to-day I can assure you that from my own *experience*, I have found these claims correct in every detail, as I expected them to be. On my own car, a heavy limousine, the Dunlop Cords on the two front wheels did 19,380 miles without a puncture, and the two Dunlop tyres on the rear wheels did 17,480 and 18,301 miles respectively. I took them off six months ago to fit straight sides, which have so far run over 8,000 miles without even perceptibly wearing the tread!

♦ ♦ ♦

Therefore, wherever I see the slogan '*fit Dunlop and be satisfied*,' I feel a keen pride in the fact that I originated it. I feel that here is additional evidence of the fact that advertising can justify itself, in telling the truth, interestingly.

♦ ♦ ♦

No Britisher should ever have a foreign tyre on his car when he can get a better tyre, made by his own people, in his own Empire—therefore—

Get a copy of the new

## DUNLOP

(All British)

### ROAD GUIDE

Complete coloured Atlas. Town Plans.  
Hotels. Golf Courses. Repairers.  
Parking Places. Ferries. Speed Limits.

Of all Booksellers and Garages.

Large  
Type

5/-

No  
Hieroglyphics

# *fit Dunlop and be satisfied*

DUNLOP RUBBER COMPANY, LIMITED, BIRMINGHAM. BRANCHES THROUGHOUT THE WORLD.



# "BEAUTY IN SMALLNESS": PYGMY PICTURES IN THE QUEEN'S DOLLS' HOUSE.

REPRODUCED FROM "THE BOOK OF THE QUEEN'S DOLLS' HOUSE," BY COURTESY OF THE PUBLISHERS, MESSRS. METHUEN AND CO.



H. J. Parson, R.B.A.



G.E. Collins, A.R.C.A.



Frank W. Carter, R.O.I.



W.T. Wood, R.W.S.



Arthur Severn, R.I., R.O.I.



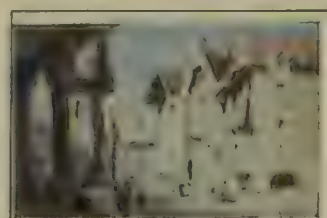
W.M.N. Brunton, R.B.A.



Moffat P. Lindner, R.I.



D. Murray Smith, A.R.W.S.



HP Weaver, A.R.C.A., R.B.A., R.W.A.



Gerald Moura, A.R.W.S.



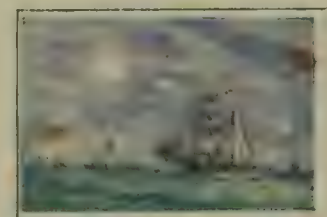
Charles Sims, R.A.



F. Matens, R.I.



Norman Willinson, R.I., R.O.I.



Nelson Dawson, A.R.W.S., R.E., R.W.A.



E.A. Wilton, R.S.A., R.W.S.



A.D. Rutherford.



Mary Norton, R.W.A.



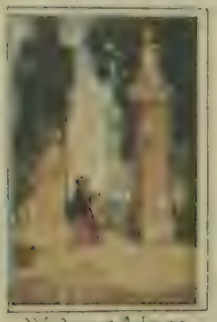
Frederick H.S. Shepherd.



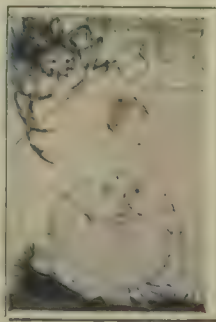
F. Cadogan Cowper, R.A., R.W.S.



Bernard Partridge.



W. Jacques Adams.



Arthur Rackham, R.W.S.



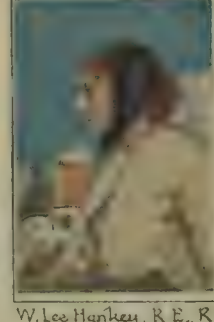
Ernest Thesiger.



P.A. Hay, R.I., R.S.W.



Dora Webb, A.R.M.S.



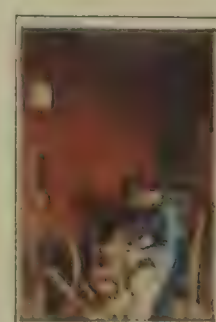
W. Lee Hankey, R.E., R.I., R.O.I.



N. England, A.R.B.A.



Sir W. Orpen, R.A.



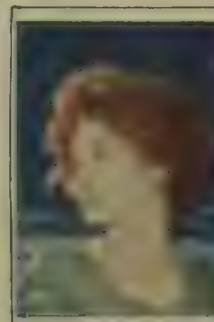
S.C. Vesper, R.W.S., R.W.A.



A.H. Collins, R.I., R.B.A.



F.E. Stoddard, A.R.M.S.



Frank Dicksee, R.A., R.I., H.R.O.I.

ACTUAL SIZE—THE SIZE OF TWO POSTAGE-STAMPS! WATER-COLOURS "SEEN THROUGH THE WRONG END OF A TELESCOPE."

"There is great beauty in *smallness*" comments Mr. A. C. Benson in his introduction to "The Book of the Queen's Dolls' House." None will say him nay, and they will agree especially when they see the remarkable little paintings in oil which decorate the walls of that house, and the pygmy water-colours which fill cabinets in its

Library. The paintings in oil vary in size, although, obviously, they are all on a miniature scale. The water-colours, drawings, and prints are each about the size of two postage-stamps—"tiny gems which are so surprisingly characteristic that they look like Exhibition works seen through the wrong end of a telescope."





THIS OLD BUILDING, erected in the fifties, was moved half a mile overland, placed on a barge and towed five miles down the Allegheny River. To get it under a low bridge the barge was sunk, pumped out, floated again, and moved on down the river to Pittsburgh, where it was placed in the centre of the Heinz plant.

## Where the "57" began

*The LITTLE HOUSE that was floated down the River*

If you should visit the "Home of the 57," you would see the little "House Where We Began" — surrounded, overshadowed by large modern buildings. To the visitor the Little House may seem but an interesting relic. To us this homely little brick building stands as a symbol—a constant reminder of the ideals on which the Heinz business has been built.

It was because of what the Little House meant to us all that we moved it from its original location and placed it where its inspiration would be most manifest. Loyalty to the standards which the Little House represents is reflected in the spirit of service, care in preparation and pride in workmanship which characterise the whole Heinz organisation.

HEINZ  VARIETIES

H. J. HEINZ COMPANY, LIMITED, LONDON



## WEMBLEY MODELS ILLUSTRATING THE EVOLUTION OF THE BRITISH NAVY.

"Each age in turn has had its own reflection at sea in its shipping, and ours could be no exception, but while we have constant proof that sea adventure is not incompatible with plates, castings, rivets, pipes, cranks and levers, turbines, motors, wireless apparatus and the rest, we all feel that this complex hardware is little suggestive of it, and that the romance of the sea is better expressed by the harmony of line and contour that has always been present in the traditional ship, formed of the kindly and tractable timber, hemp, and canvas of tradition, and designed not to ride roughshod over the elements, but to turn them to her service. Failing to find such symbols of sea-life in being, we are naturally driven to seek them more and more in records of the ships that have gone, and of these the most complete that we have are the models that give us not only the one aspect of a pictured ship, but the whole variety of her lines and curves, and the most intimate acquaintance with all her characteristics."

From "Sailing-Ship Models," by R. Morton Nance (published by Halton and Truscott Smith, Ltd.; Price £3 13s. 6d.). A full review of this beautiful publication will be given in a subsequent issue.



1. 1066: THE "MORA," OF THE REIGN OF WILLIAM I.
2. 13TH CENTURY: A SHIP OF THE REIGN OF HENRY III.
3. 14TH CENTURY: A SHIP OF THE REIGN OF EDWARD III.
4. 15TH CENTURY: A SHIP OF THE REIGN OF RICHARD III.

5. 16TH CENTURY: THE "GREAT MICHAEL," THE MOST FAMOUS SCOTTISH WAR-SHIP—LAUNCHED 1511.
6. LATE 16TH CENTURY: A SHIP OF THE REIGN OF QUEEN ELIZABETH.

7. 17TH CENTURY: THE "SOVEREIGN OF THE SEAS," OF THE REIGN OF CHARLES I.
8. 17TH CENTURY: THE "BRITANNIA," OF THE REIGN OF CHARLES II.

Amongst the many fascinating exhibits in his Majesty's Government's Building, by no means the least interesting are those beautiful models which illustrate the history of the British Navy, and show the evolution of the war-ship from the days in which it was merely a converted merchant ship to those in which the Mercantile

Marine and the Navy became separate services, and those of the present in which the war-ship is a "sure shield" that is the main defence of the homeland and the Empire. With regard to the "Great Michael," it may be added that she was built near Leith, and that in size and armament she far exceeded any other vessel.



*Friction—the Unseen Enemy of Power*

# Friction's Playground

The length of time your car will give satisfactory service rests mainly with you. Successful and economical service and long life on the one hand, and on the other inefficient and costly running and the early disposal of your car at a greatly depreciated value; either depends principally on lubrication—your responsibility.

About .003 of an inch of oil is all that separates the piston and cylinder walls of your engine. With thousands of revolutions per mile you have to depend on the oil to prevent disastrous metal to metal friction. In the same way every moving part of the entire chassis demands Correct Lubrication.

Is it not worth while, then, to ensure Correct Lubrication by insisting always on the grade of Gargoyle Mobiloil specified in the Chart of Recommendations—the oil that is scientifically correct for your particular car?

When you ask for Gargoyle Mobiloil you secure oil which is made from crude stocks chosen primarily for their lubricating qualities—not for their motor spirit content.

This distinct specialisation in lubricating oils has won for the Vacuum Oil Company, Ltd., its enviable recognition as the outstanding authority on Correct Lubrication.

## Remember:

*Ask for Gargoyle Mobiloil by the full title. It is not sufficient to say, "Give me a gallon of 'A' or 'BB'." Demand Gargoyle Mobiloil "A" or Gargoyle Mobiloil "BB," or whichever grade is specified for your car in the Chart of Recommendations.*

*If you purchase Gargoyle Mobiloil "loose," see that it is drawn from a container bearing the trade mark shown in this advertisement. A fair average price for Gargoyle Mobiloil from bulk is 1/9 a quart.*



HEAD OFFICE: Caxton House, London, S.W.1

WORKS: Birkenhead and Wandsworth

BRANCH OFFICES:  
 Belfast      Dublin  
 Birmingham   Glasgow  
 Bradford      Liverpool  
 Bristol      Manchester  
 Cardiff      Sheffield  
 Newcastle-on-Tyne

# VACUUM OIL COMPANY, LTD.





The woman who uses Lux need never worry about her hands. Lux is as mild as the finest toilet soap: it leaves the hands white and soft.



## Lux for everything you wash yourself

Use Lux for everything you wash yourself. It is just as easy as washing your hands. The filmy Lux diamonds are made to melt instantly into a rich foam of almost magic cleansing power, which yet is gentle to the frailest fabric.

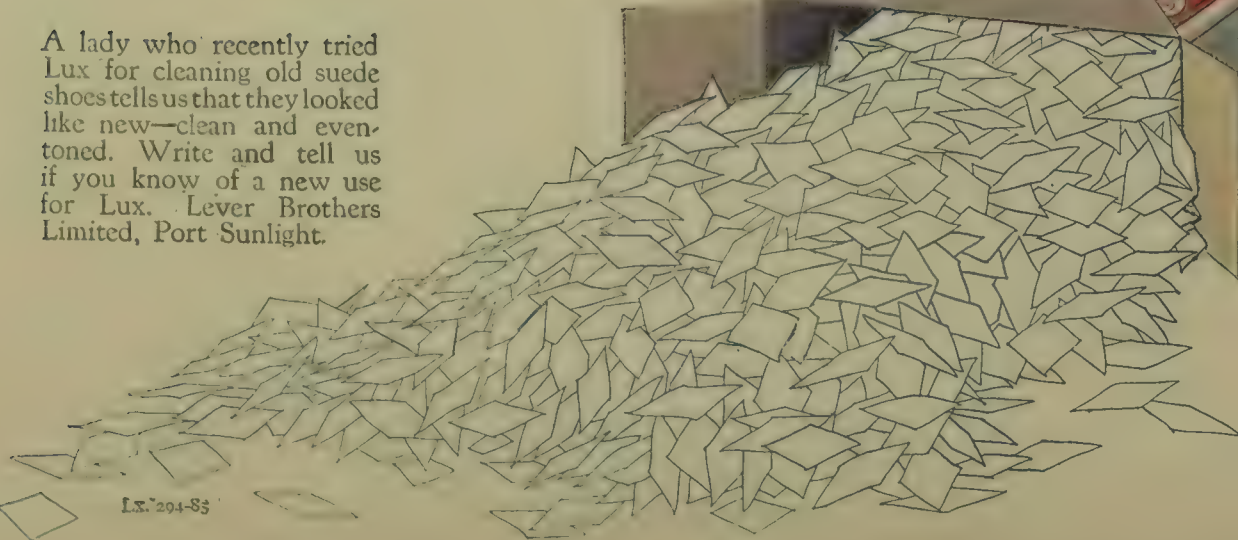
Therefore, use Lux to wash all your precious possessions—silk stockings, silk and woollen underwear, blouses, frocks, jumpers, all

dainty things that have to be washed often—equally all valuable things that have to be washed seldom and with the greatest care. Lux won't shrink woollens, nor will it harm a single silken thread.

Be sure you get Lux—in the familiar carton. So-called substitutes, sold loose, are thick shreds of ordinary soap. Lux is unique: make sure you get Lux.

# LUX

A lady who recently tried Lux for cleaning old suede shoes tells us that they looked like new—clean and even-toned. Write and tell us if you know of a new use for Lux. Lever Brothers Limited, Port Sunlight.



1. Toss Lux into hot water: whip into lather.



2. Add cold water to give required temperature.



3. Dip and redip in this pure, rich lather.



4. Rinse in clean water. Squeeze water gently out, without wringing.

You simply toss the filmy Lux diamonds into hot water.



# TEN YEARS AFTER: MODELS RECALLING THE GREAT WAR "FRONT."

PHOTOGRAPHS BY CAMPBELL-GRAY.



A PLACE OF TRAGIC MEMORIES: "YPRES, 1915"—THE CLOTH HALL ON THE RIGHT; ST. MARTIN'S CATHEDRAL IN THE CENTRE.



A TYPICAL BATTLEFIELD, WITH ITS TRENCH-SCARRED HILL, SHATTERED RAILWAY, DUG-OUTS, AND STRICKEN TREES: THE SOMME, 1916.

In the British Government Building, the War Office has a gallery devoted to the history of the Army from the Battle of Hastings to the Great War. Allied to panoramic models of incidents in typical campaigns are cases of relics, and there are also full-sized figures in uniforms of various periods.

The fine models here illustrated are in another gallery, with similar scenic representations of Messines Ridge, in 1917, and of aeroplanes co-operating with artillery and pack-artillery on the N.-W. Frontier of India. In the same gallery are depicted actions of the war—recalling ten years ago



## MILESTONES OF DOMESTIC ART: PERIOD ROOMS AT WEMBLEY.



1750: A PANELLED ROOM, 'AFTER ONE IN A HOUSE AT BATH, BY ABRAHAM SWAN.



1852: A TYPICAL MID-VICTORIAN INTERIOR, ILLUSTRATING BOTH FURNITURE AND DRESS.



1924: A BED-ROOM OF THE PRESENT YEAR OF GRACE; DESIGNED BY MR. W. J. PALMER-JONES.



1815: A "WATERLOO" ROOM ARRANGED BY AN AUTHORITY ON LATER CLASSICAL ARCHITECTURE.



1888: A ROOM FROM THE RED HOUSE, TO WHICH WILLIAM MORRIS TOOK HIS BRIDE.



1924: A DINING-ROOM OF THE ULTRA-MODERN STYLE; DESIGNED BY LORD GERALD WELLESLEY AND MR. TRENWITH WILLS.

The Palace of Arts contains, amongst a large number of attractive exhibits, a series of rooms illustrating Domestic Art at five periods—from 1750 until the present day. The Abraham Swan Room is an imitation of one in a house near Bath, and has a carved and gilded mantelpiece and Chippendale chairs. The Waterloo-period room was carried out under the direction of Professor Richardson, an authority on this country's later classical architecture. For

the 1852 room, the King and Queen lent a gilt and inlaid small table and a gilt arm-chair used by Queen Victoria. The furniture also includes a chair used by the Prince Consort at the inauguration of the Exhibition of 1851. The 1888 room is from the Red House, which was designed by Philip Webb, and shows, also, the influence of Morris. Included in its decoration are William de Morgan and Martin pottery.—[PHOTOGRAPHS BY CAMPBELL GRAY.]



## WEMBLEY MODELS: A WORKING PITCH LAKE; AND A "U.P." STATION.

PHOTOGRAPHS BY THE ASPHALT COMPANY, AND CAMPBELL-GRAY.



A WORKING MODEL: THE PITCH LAKE IN TRINIDAD, WHICH YIELDS THE CHIEF SUPPLY OF ASPHALT.



ILLUSTRATING THE ADVANCE IN RAILWAY CONSTRUCTION IN INDIA: A MODEL OF THE BUSY RAILWAY STATION AT HARDWAR, UNITED PROVINCES.

The Pitch Lake in Trinidad is an extraordinary deposit of oil and asphalt which is unique in the world. In our photograph it is seen to the left centre. Pitch; it may be noted, is a complex mixture of hydrocarbons and their derivatives found naturally, or left when tar, oils, or fatty acids are distilled.—

Hardwar is an ancient town in the Saharanpur District, on the right bank of the Ganges. Between two and three hundred thousand pilgrims visit its bathing ghats and the Temple of Ganga-dwara each year, and every twelfth year is an especially sacred festival. Its horse fair is also of much moment.



## FOR—WEMBLEY—IS A GARDEN: FLOWERS OF THE EXHIBITION.

PHOTOGRAPHS BY REALISTIC TRAVELS.



ENGLISH BEAUTY AND A LANDMARK OF OLD ENGLAND: THE GARDEN OF THE BATH CITY PAVILION; LONDON BRIDGE BEHIND IT.



IN FRIENDLY RIVALRY WITH THE SPECIALISED GARDENS OF THE DOMINIONS AND COLONIES: AN ENGLISH GARDEN FACING THE CEYLON PAVILION.



ENGLAND'S FLOWER AT THE BRITISH EMPIRE EXHIBITION: A GARDEN OF ROSES IN ALL THEIR GLORY.



IN THE THIRTY ACRES OF GARDENS: FLOWERS IN FRONT OF THE BRITISH GOVERNMENT BUILDING.

There are at the British Empire Exhibition somewhere about thirty acres of gardens, not including the special ones, and great care has been taken that there shall always be flowers blooming. Indeed, as the official guide has it: "The roadways, the banks of the lake, the islands, and the borders of flower-beds flanking the main Exhibition buildings, all combine in a most fascinating landscape

scheme. . . . The gardens of the various Dominions and Colonies have been planned in friendly rivalry, and each Pavilion has a most characteristic setting. The majority of these gardens are tropical or sub-tropical, but the variation in each is astonishing." The Horticultural Section proper, reserved for exhibits by leading British nurserymen, covers three-and-a-half acres.



# MAKING CHERROOTS—NEITHER WHACKING NOR WHITE: AT "BURMA."

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.



FROM THE LAND OF THE "WHACKING WHITE CHEROOT," BUT MAKING CHERROOTS FOR SALE IN FOREIGN MARKETS:  
BURMESE GIRL TOBACCO-WORKERS AT THE EXHIBITION.

THE tobacco used for the famous Burmese cheroots is grown on the banks of the rivers after the floods have subsided and have left an alluvial soil which is excellent for the purpose. The leaf is cured in various primitive ways, and here it may be noted that the cheroots smoked by the natives—that is to say, the "whacking white cheroots" of Kipling—are entirely different from those made for sale in other countries. The Burmese girl-workers in their own country make the cheroots at the rate of 700 to 1000 per day, and are paid from 4d. to 6d. per 100. Burma tobacco differs somewhat from that grown in most other tobacco-growing countries. It is rather heavy in texture. The leaf is

[Continued opposite.



AN EXPERT CHEROOT-MAKER: A WEMBLEY WORKER.

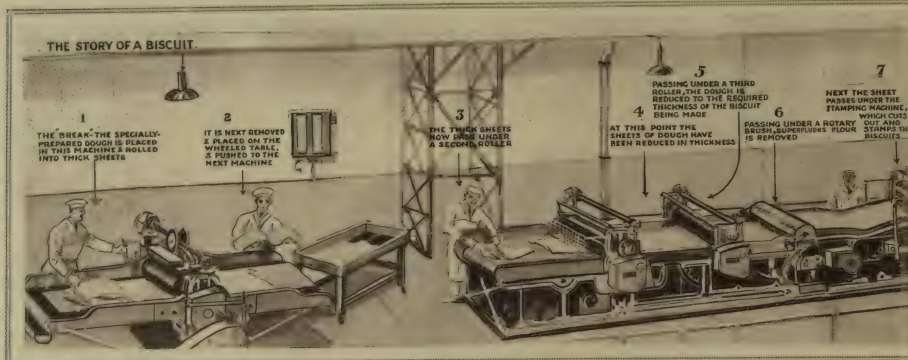
[Continued.]

not so delicate as is that used for Cuban and British-made cigars. It is on the whole, however, admirably adapted for cigar-making. Its toughness and strength make strong wrappers. As a rule, the Burmese women cheroot-makers sit down on the floor *à la Turque*; and their work-bench is only a few inches from the floor-level. When the cheroots have been rolled, the ragged ends are lopped off cleanly by a hand-lever working a knife. Every day these Burmese women can be seen industriously making the cheroots, and a succession of onlookers proves that their efforts are not lost. There is another result. The demand for Burma cheroots, always steady, has been greatly stimulated since the opening of the Exhibition.

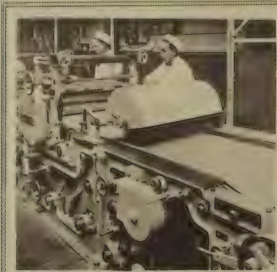


## FROM DOUGH TO BISCUITS AND BREAD: EXHIBITS

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS"



THE STORY OF A BISCUIT—MACHINERY WITH SKILLED LABOUR IN ALLIANCE: FROM THE



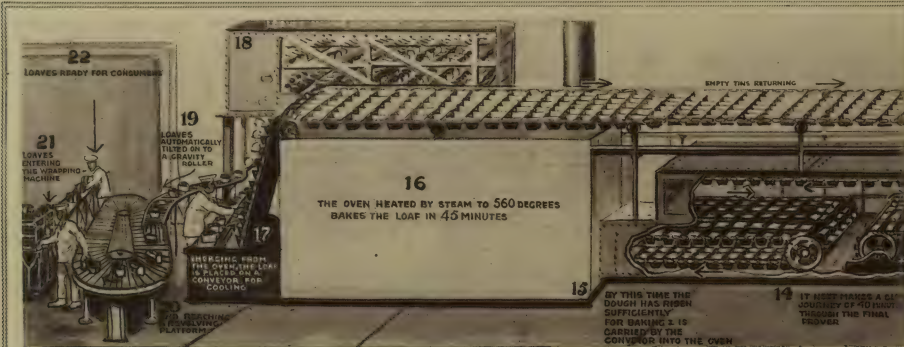
BISCUIT-MAKING: ROLLERS REDUCING THE SHEET OF DOUGH TO THE THICKNESS REQUIRED—THE SHEET OF DOUGH ON A TRAVELLING BELT.



BISCUIT-MAKING: CUTTING-OUT AND STAMPING—THE SHAPED BISCUITS ON THE TRAY BELOW THE MAIN SHEET OF DOUGH.



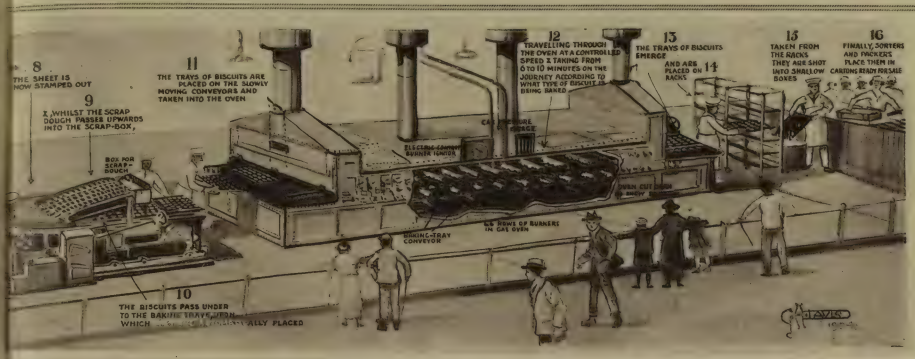
BISCUIT-MAKING: THE STAMPED BISCUITS TRAVELLING DOWN ON THE BAKING-TRAYS, READY TO BE PUT INTO THE OVEN.



THE STORY OF A LOAF: FOUR MAJOR OPERATIONS—MIXING THE DOUGH, PACKING, WRAPPING, AND DELIVERY—

## ATTRACTING ATTENTION IN THE PALACE OF INDUSTRY.

BY REALISTIC TRAVELS; DRAWINGS BY OUR SPECIAL ARTIST, G. H. DAVIS.



ROLLING OF THE DOUGH TO THE STAMPING-MACHINE, THE OVEN, AND THE PACKERS.



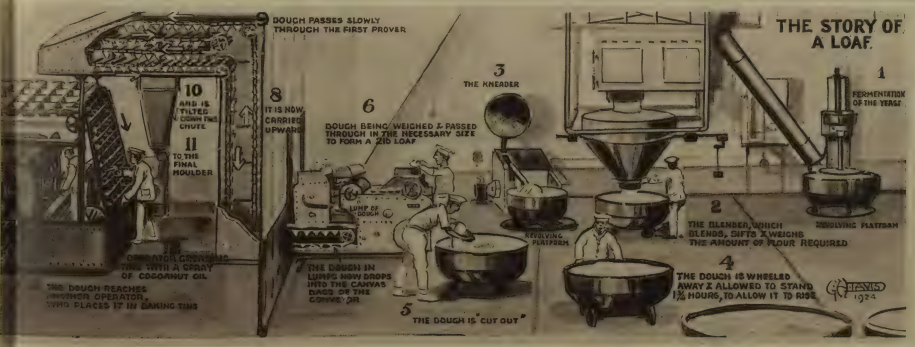
BREAD-MAKING: A MECHANICAL "ARM" MIXING THE DOUGH FOR BREAD AND WORKING UP AND DOWN IN IMITATION OF THE HUMAN ARM.



BREAD-MAKING: THE SHAPED DOUGH PLACED IN TINS ON A SLOWLY MOVING CHAIN WHICH PASSES THROUGH THE OVEN—NOTE SIZE OF LOAF.



BREAD-MAKING: THE BAKED LOAVES COMING OUT OF THE OVEN (RIGHT) AND FROM THE COOLER (IN THE BACKGROUND)—NOTE SIZE OF LOAF.



WITHOUT TOUCH OF HAND: FROM THE FERMENTATION OF THE YEAST TO BLENDER, KNEADER, AND MOULDER, AND TO WRAPPING.

Two of the most interesting exhibits in the Palace of Industry are those of Biscuit-making (for Messrs. Peek Frean, Huntley and Palmer, and W. R. Jacobs), and the making of Nevill's wrapped bread.—In the first photograph the reducing rollers are seen on the left. The sheet of dough is travelling towards the stamping-machine. In the next, the scrap dough is seen in the form of a sheet; with stamped biscuits on a tray below. In the next, the stamp is on the extreme left and scrap dough is seen on the roller to the left-centre, whence it falls into a tin. On the trays are the shaped biscuits.—In the first photograph dealing with bread-making, the mechanical arm is seen mixing the dough, the trough revolving slowly the while. After this, the

dough is allowed to stand for about 1½ hours, to rise. In the next, the shaped dough is seen on a travelling belt. It is then placed in tins which are put on a slowly moving chain which passes through the oven. The size of the shaped dough as compared with that of the completed loaf should be noted. In the next the loaves are seen coming from the oven. They are then placed on a travelling belt which conveys them to the cooler. After cooling, they come down the chute on the left and proceed to the wrapping machine. It may be added, in connection with the biscuit-making machinery, that the firms making biscuits in the Palace of Industry take it in weekly turns, to use the machinery—Messrs. Peek Frean, Huntley and Palmer, and W. R. Jacobs.



*Continued from page 118.*

home to the consumer the latest advances in the sensible and economic use of gas, together with the beauty and cleanliness of the gas-fire in every form, whether for the living-room or the kitchen. In a fully-equipped kitchen, cookery demonstrations are in progress. The application of gas to industrial processes is illustrated in connection with artistic pottery fired in a gas-heated kiln.

### The Seven Ages of Woman.

As this subject is pre-eminently interesting to women, the projectors of the exhibit have arranged a series of tableaux entitled "The Seven Ages of Woman"—Infancy, Childhood, School, College, Womanhood, Middle-Age, and Old Age. In each of these a living representative of the age indicated appears in an appropriate stage-setting, equipped with the latest inventions in the branch of calorific and illuminant science under review. The exhibit illustrates the advantages that women in particular derive from these up-to-date methods.

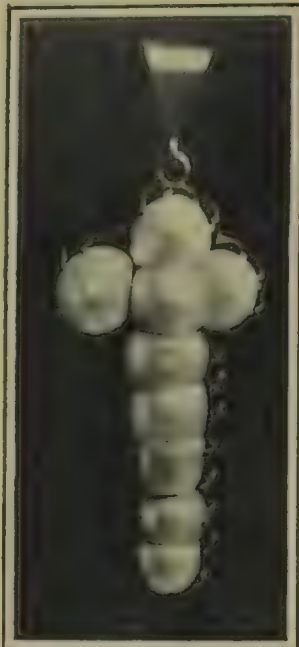
### Building and Slate-Splitting.

The question of the home is so closely related to the question of building construction that it is appropriate to find the Building Section the next-door neighbour of the exhibit last described. Among many wonderful and interesting details, the most novel and attractive is the demonstration of slate-working given by the Portmadoc slate quarries. The demonstrator lectures on slate, and tells its geological history, describing also the manifold uses to which it can be put in building construction. With him are two expert quarrymen, who give a fascinating exposition of slate-splitting. It is the unique property of the Portmadoc slate, from the Festiniog quarries, that it is absolutely straight in the grain, and can be split with a mallet and chisel into sheets of perfectly uniform thinness. As the plate became detached under the blow, the lecturer reminded his audience that the fresh surface newly-made visible was now exposed to the light of day for the first time in a million years—of such antiquity are the Festiniog slate-beds, formed from deposits of primeval volcanic dust. After the slate has been split it is trimmed under the knives of the dressing-machine. Four cuts make each slate ready for roofing purposes.

### Kitchen Grates.

In the department of ironwork for grates and furnaces, the most curious detail is historical. The up-to-date appliances are, of course, of the chief practical interest here, but a glimpse into the past affords a pleasant variety. This is given by the exhibit recalling the invention and evolution of the kitchen range, which was first designed a

in all its original massiveness, with its cumbrous fittings and awkward flues, is, however, most useful, for it emphasises by contrast, as nothing else could, the convenience, handiness, comfort and utility of its present-day descendant, which seems a dwarf beside the unwieldy yet venerable old giant, its progenitor. Seventy years ago women did not pretend to be athletic, but it seems as if only an athlete could have coped with the kitchen range of our grandmothers. Women of to-day will look with a kindlier eye at the elegant and handy modern ranges here displayed, now that they know from what heavy-handed practice they have been saved by the ingenuity that has devised recent improvements.



CLAIMING TO BE THE MOST ORIGINAL GEM AT THE EXHIBITION: THE SOUTHERN-CROSS PEARL, SHOWN IN THE AUSTRALIAN PAVILION.

This cluster of nine pearls is natural. The upright is 1½ inches in length. The pearl was found in 1874, in Western Australia, and is now the property of Mr. C. Peto Bennett, who values it at £10,000.

*Photograph by Shepstone.*

### Music.

From this consideration of pure utility, it is pleasant to pass into a section closely adjoining, to find ourselves in the domain of the divinest of the arts. Music, heavenly maid, is well housed and well represented at Wembley. Here you can see every kind of instrument, wood, brass, wind, string, and the instruments of percussion, and can follow the details of their manufacture. In a long range of rooms is shown a series of connected exhibits entitled, "An English Piano in the Making." You will not fail to note, as you look at the iron frame of the most modern instruments, how the original type of the harp, the piano's great ancestor, still persists. No matter how the frame may be braced and adapted to withstand the tremendous strain of the wires in the "iron overstrung grand," the harp is still plainly traceable. Working models of actions heighten the interest and instruction of this exhibit, and visitors are allowed to touch the key of these dumb models in order that they may trace in

detail the whole working of hammers and dampers. We are apt to forget what a lot of complicated things happen between the pressure of the key by the finger and the striking of the string by the hammer. And a great deal happens, too, before the mechanism falls back into its original position ready for the next touch. But it is all over in a fraction of a second. Really, we take the piano so much for granted that we seldom stop to inquire into its mechanism, and so fail to realise what a wonderful thing it is. But not after we have traced its working at Wembley.

### Mechanical Music.

That great feature of modern life, the mechanical reproduction of music, is, needless to say, magnificently represented at the Empire Exhibition. A large hall is devoted to the productions of one of the leading manufacturers, whose instruments are continually demonstrating the finest of all "records." Here you may enjoy an endless concert in luxurious comfort, or, if you wish to test instruments or "records," you have at your disposal sound-proof rooms and the services of skilled experts. Part of the hall is fitted up like a library, but the shelves are filled not with books, but with "records." This is one of the most remarkable features of the Exhibition.

**The S.W. Corner.** The south-west corner of the Palace, which we are now entering, contains a very rich and extensive variety of exhibits. Its main avenue is known as the South-West Walk, and as we follow it in a southerly direction we have first, on the right hand, the exhibit of Scientific Instruments, and on the left the Section of Lace and Embroidery. A great attraction in this part of the Palace is the exhibition of Nottingham and Ayrshire lace. From this we pass to the Stationery, with which is included many magnificent specimens of artistic printing and book-binding.

### Paper-Making.

The basis of all this is paper, and the leading paper-makers have combined to demonstrate their art and craft by a complete installation of paper-making machinery. The various firms exhibit their processes in rotation, and a large sign informs the public what firm is represented on any particular day. One of the most beautiful processes to watch is the making of the delicate tissue paper. At one end of the machine the highly diluted pulp pours out upon a flat trough, and is thence carried to a travelling wire-web where the moisture soaks away. The partially drained pulp is then caught upon blankets and is carried forward to be gradually dried between a series of heated rollers, during which process it turns from pulp to paper; and so on until the finished fabric—in this instance of a beautiful golden colour—is wound into a great web upon the roller at the far end of the machine. To the uninitiated observer the making of paper has in it something magical, so sudden and surprising is the

transformation of what looks like muddy yellowish liquid to the firm texture of the finished paper.

### The Approach to Chemistry.

Our tour has now brought us back to the neighbourhood of the food section, where you may, if you care to do so, make a more detailed examination of the chocolates and sweetmeats manufacture, or, instead, following the next parallel avenue to the north, visit the section of carpets and linoleum, and pass from there into the very interesting section of furniture and decorative textiles. Still keeping in an easterly direction, you may traverse the gallery devoted to pottery and glassware, and so reach once more the East Walk, where, leaving the Ulster Pavilion and crossing the North Walk, you will reach that most important part of the Palace of Industry, the north-eastern enclosure devoted to the illustration of theoretical, commercial, and industrial chemistry.

### The Soap-Bubble Fountain.

First take a walk right down the avenue, noting, as you go, the soap-bubble fountain, like a great pillar of snow. Look closer, and you will find that here you have probably the biggest lather ever made; the frothing soap-bubbles pour slowly over from the top of the pillar, and another cascade, is constantly descending from a girdle half-way down.

### Dyestuffs.

The important dyestuff industry has for its sign a golden pillar surmounted by a block of coal which turns, every now and then, to a rich series of colours. The meaning of this is obvious—that coal-tar is the basis of all modern dyes. We have moved a long way from the days of indigo and ochre, and still further from those of Lydia, St. Paul's friend—the seller of purple dye—whose



AN AUSTRALIAN LUBRA: "JUANJU": A CARVING IN WOOD, IN THE AUSTRALIAN PAVILION.

Lubra is the aboriginal name for a native girl. The carving is by Robert Prenzler.—[Photograph by Campbell-Gray.]

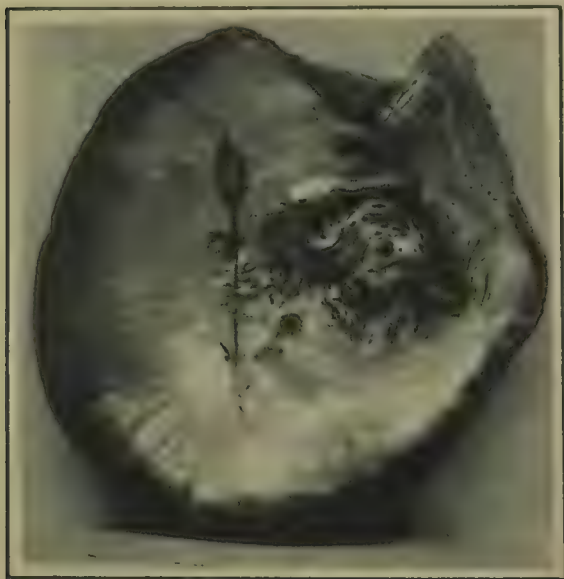
wares were derived from the *murex*, or purple fish of the Mediterranean. The dyer of the present is first of all a chemist, who works cunningly with retorts and talks to you of Paranitraniline or Schaeffer salt. Outside his booth at Wembley he shows you a beautiful little model of a typical dyestuff manufacturing shed, with all the apparatus represented in miniature.

### Germ-Killers.

In the section of disinfectants you may watch the process of emulsifying a famous germicide, or take salutary warning from a microscope slide, enlarged many hundred diameters, and showing the horrible results of a sneeze. Not less frightful, although more familiar, is the slide that tells the truth about a drop of water; but there is comfort in the neighbouring disinfecting fluid. This will enable you to gaze with equanimity on the fearsome magnified model of the common flea, *Pulex lectuarius*. The wares in attractive vials and packings represent the long results of science. Something may be learned of the patient processes of the laboratory by a visit to the Scientific Section. Here the ways of the invisible molecule are made visible in a series of models illustrating the latest theories of the structure of crystals. Close by, you may study the vitamin, or trace the preparation of beneficent anaesthetics, and specifics for the alleviation or cure of ills.

### The Palace of Art.

Into the attractions of this treasure-house space forbids us to enter. The art exhibits can only be commended in the present article. The separate show under the same roof, the Queen's Dolls' House, has proved one of the most popular of the Wembley exhibits. It is described in detail elsewhere.



A NATURAL PEARL-FORMATION TURNED INTO A PICTURE BY MEANS OF PAINT: A FROG IN AN AUSTRALIAN PEARL OYSTER.

This pearl oyster picture is one of a number shown. The natural pearl-formation is such that it was easy to make it into an extraordinary representation of a frog, with the aid of a little paint.—[Photograph by Courtesy of the Owner, Mr. Frank Spencer.]

century ago by Flavel. Like every other invention, it sprang from modest beginnings, but at the time of the Exhibition of 1851, it had developed more or less on typical lines. But what a portentous thing was the range of 1851! The specimen shown at the first of all Exhibitions is almost fearsome in its ponderous bulk and extent. Its reappearance at Wembley



## WEMBLEY, PLACE OF PICNICS AND FUN: THE AL FRESCO SIDE.

PHOTOGRAPHS BY CAMPBELL-GRAY, AND TOPICAL.



PICNICKING ON THE GRASS AT THE 'BRITISH EMPIRE EXHIBITION: VISITORS AT THEIR EASE ON THE AUSTRALIAN LAWN.



THE FUN CENTRE OF THE EXHIBITION: IN THE MAIN ROAD OF THE GREAT AMUSEMENTS PARK, ON A BUSY DAY.

The Wembley Exhibition is exceptionally well supplied with restaurants and cafés of all classes; but so many are the visitors that this does not prevent quite a number of them taking their own food with them and picnicking on lawns in the grounds. This *al fresco* side of the Exhibition is, indeed, becoming one of its sights. As to the Amusements Park, that, of course, is thronged, and in

it are to be found attractions representative of all such great show-grounds, from the most elaborate switchbacks to the simplest of pence-drawing "stunts." This section of the Exhibition—our readers will recall—has been visited by royalties on quite a number of occasions, and the Prince of Wales and the Duke and Duchess of York, especially, have enjoyed the switchbacks and similar items.



# FROM BANK STRONG-ROOM TO ALTAR-PIECE: WEMBLEY EXHIBITS.

PHOTOGRAPHS BY CAMPBELL-GRAY AND I.D.



WITH LOCKS THAT CAN BE SET AT OVER TWO MILLION COMBINATIONS:  
A 30-TON STRONG-ROOM DOOR.



THE WOOL INDUSTRY OF SOUTH AFRICA: SHEEP'S WOOL AND MOHAIR  
AS A DISPLAY.



THE BASILICA FOR THE EXHIBITION OF ECCLESIASTICAL ART, IN THE  
PALACE OF ARTS: THE ALTAR, "SERVICE AND SACRIFICE."



THE WONDERS OF MODERN WEAVING: A LOOM WITH ITS JACQUARD  
AND ITS "WARP" AND "WEFT," IN THE COTTON SECTION.

The circular strong-room door illustrated on this page is by Chatwood. It weighs nearly thirty tons, yet is so perfectly balanced that a man can swing it shut with one hand. It is 20 inches thick, and is fitted with two letter locks which can be set at over two million combinations. There are, in addition, four-movement time locks, which make it possible for the door to be locked so that it cannot be opened by anybody until the pre-arranged time.—

Mohair is the wool of the Angora goat.—Ecclesiastical art plays an important part in the Palace of Arts, and is to be found in a basilica which can hold some 400 people. The fine altar-piece illustrated is entitled "Service and Sacrifice," and is by Mr. Lawrence.—The Jacquard loom is world-famous, and was invented by Joseph Marie Jacquard (1752-1834). It may be adjusted to any loom, obviates guidance by hand, and thus revolutionised weaving.





# The Times

## THE GREATEST POWER IN MODERN ADVERTISING

### VISITORS

to England for the A.A.C. of W. Convention or the British Empire Exhibition will find a welcome either at the Times Office or at The Times Building at Wembley. The latter occupies a magnificent site facing the main entrance gateway, and contains a Reading Room and Lounge. All The Times publications are available there, and every assistance is offered to visitors.

FOR nearly a century and a half *The Times* has been the outstanding national newspaper of Great Britain. Its great history combined with an enterprising modern outlook; the authority with which it speaks, and the superb quality of its printing and production, maintain it in an unassailable position as the leader of the British Press.

And as it is the greatest force in journalism, so it is the greatest power in advertising. It is the one indispensable medium for all announcements intended for the wealthy, official, professional and business classes.

Each day's issue speaks for itself. Both the volume and the character of the advertising carried by *The Times* prove how indispensable it is to the advertiser seeking an entrance to the British Market.

Advertising men visiting England this year will be able to test these facts on the spot. But *The Times* is at any time happy to supply further information. If you desire to know more of Britain's greatest advertising medium, get in touch with



# The Times

Printing House Square  
London, E.C.4, England



## Fashions and Fancies.

### Bargains at Gorrings's.

It is superfluous to talk about the treachery of our English summer, for so much has been said and written on this subject. The woman of discernment sees that her wardrobe contains clothes suitable for both hot and cold days during the summer months, for a hot July day may herald in a chilly day that savours of October, and catch the unwary unprepared. A coat and skirt should always be included in the wardrobe of every woman, and one that is ideal for cold summer days or early autumn is the light grey velours suit on page 160, for which Gorrings's, Buckingham Palace Road, S.W., is responsible. It is obtainable in both grey and mole, and the mole fur collar adds to its warmth and comfort. The coat has long revers, and fastens in front with one button, and the skirt is quite plain. It is a real bargain, and one that should not be missed, for it has been reduced from 10½ guineas to 7 guineas.

### A Useful Coat.

Gorrings's are also responsible for the useful velours coat with a coney fur collar. This is also greatly reduced in price, from 6½ guineas to 98s. 6d. It is half-lined with fancy polonaise, and is ideal for motor-ing. This coat is obtainable in many shades, such as tan, brown, mole, etc.

### The "Rogart" Woollen Cardigan.

Unique value is to be found in Gorrings's sports department, as everything has been greatly reduced regardless of cost. Among the many notable bargains is the "Rogart" woollen cardigan, which is effectively woven to represent the Fair Isle design. Made in a variety of artistic colourings, including brown and blue, almond and fawn, powder-blue and gold, etc., it seems incredible that the sale price of this useful cardigan is only 15s. 9d.

### Fashionable Shoes.

There is nothing that can so easily make or mar the tout ensemble of the well-dressed woman as



Hanan and Son, 203, Regent Street, W., have created these shoes for the fashionable plagues. They are of white ooze strapped with tan calf.

her footwear, so particular care should be taken in choosing this. From Hanan and Son, 203, Regent Street, W.1, come the shoes illustrated on this



Grey kid and grey ooze are seen in happy alliance in the shoes above, which hail from Hanan and Son.



Every daughter of Eve will revel in these pink satin mules that owe their origin to Hanan and Son.

page. In the centre is a pair of white ooze, with tan calf straps, they are ideal for summer wear, be it at the races, on the river, or at garden-parties, etc. These shoes are also supplied in patent and black ooze, and in blue ooze with blue kid straps. The photograph on the left shows a pair of grey kid river shoes with grey ooze straps. Beautifully modelled and of perfect fit, these are obtainable also in black ooze and patent, and black satin and gun-metal. It is unnecessary to draw attention to the fascinating little boudoir mules on the right, for no true daughter of Eve can fail to notice and covet these. The ones illustrated are of pink satin embroidered with sprays of flowers. Many other pastel shades are available, and they are also carried out in a variety of rich brocades. A fully illustrated catalogue will be sent on application to the above address.

### Expanding Suit-Cases.

The holiday season is now in full swing, and lucky possessors of a "Revelation" expanding suit-case realise the manifold advantages of the same. This suit-case is obtainable from the Revelation Expanding Suit-Case Company, 169, Piccadilly, W.1.

It has fourteen locking positions, and is rigid and not of the concertina type, so that once locked in any one position it cannot expand. Accommodation is provided for the contents of two suit-cases when fully extended, or, again, it will contract to meet the needs of a week-end visit. Should a visit to the salons in Piccadilly be impossible, a fully illustrated catalogue will be sent gratis and post free, together with the name of the nearest agent.

### Remnants Made Up.

Many who have taken full advantage of the summer sales, and have been fortunate enough to secure bargains in remnants, will now be faced with the problem of where they can get them made up. On receipt of a postcard we shall be pleased to furnish the name and address of a dressmaker who will undertake to do this. She is likewise exceedingly clever in the matter of renovations, and will convert a coat and skirt into a coat-frock in a satisfactory manner.



## SUNSHINE and VENTILATION —the best tonics for the hair

The old-fashioned French hair-dressers' dictum.

Sunshine you can get occasionally. Aeration you can always have if you use the right hair brush. Such a brush you have in the MASON PEARSON, the original pneumatic rubber cushion brush.

Its patent spired tufts of wild-boar bristles (the only really efficient hair-brushing material) sweep pleasantly through the hair, cleaning and untangling it, separating the strands and allowing them to fall back lightly on one another, in that full-looking condition of aeration, which is the primary necessity for healthy and beautiful hair.

Made in four grades: 'Junior' 7/6, 'Popular' 10/6, 'Standard' 15/6, and 'Extra' 18/6, in both 'Handle' and 'Military' Styles.

You can obtain from:

Boots', Harrods', Bakers', Selfridge's, Army & Navy Stores, Civil Service Stores, Lewis & Burrows', Timothy White's, and all High-class Hair-dressers, Stores and Chemists, or direct (post free) from:—

Mason Pearson Selling Agency, 61, New Oxford Street, London, W.C.1.

# MASON PEARSON

London England



SHOES are a man's most pardonable vanity. A man would rather you thought his excellent neck-ties and his remarkable socks were an accident. But he will freely admit he's particular about the shoes on his feet.

WHY? Because shoes aren't millinery. They're leather. They're related to saddles and cricket balls and proud masculine things like that. Leather's got to be leather or it isn't the thing in the masculine code.

THE Lotus and Delta boots and shoes are made for the man who, for his feet, wants first things first. The two first things are perfect dryness and perfect comfort and ease. And the third? The third is shapeliness and style and the Lotus and Delta shoes give this also. Richly!

## Lotus & Delta

SHOES OF STANDING

Prices from 25/- to 45/-

LOTUS, LTD., STAFFORD & Northampton. AGENTS EVERYWHERE





# DEWAR'S

## THE SPIRIT OF THE MOTHERLAND

Go to the four corners of the earth and there are the sons of the Motherland. Sweep the seas of the universe and there are the ships of the Motherland. Search the hearts of the Empire and there are ties to the Motherland. One of them is . . . .

### DEWAR'S





## THE WORLD OF WOMEN.

THE KING and Queen had more personal presentations made to them at the second Garden Party at Buckingham Palace than at the first. To every one of the presentees there were some kindly words spoken, and, apart from these individual introductions, their Majesties moved about separately among their general guests for over an hour, speaking to someone at every few steps. The Queen looked as beautiful and stately as ever, but a little tired, which is not to be wondered at, as she has never spared herself. The Queen of Spain looked what she has become—a really beautiful woman who knows how to dress. She was in silver-grey crêpe-de-Chine, with long silk and chenille fringe falling from a low girdle of raised embroidery in a similar shade of grey. A hat of silver gauze was worn, with a brush of grey ostrich feather jutting out over the left ear. A dainty silver-grey suede bag embroidered in silver was carried, and no sunshade. Possibly Queen Victoria Eugénie thought our English sun was not powerful enough to call for protection. Our own Queen had a sunshade, but did not use it. It was amusing to hear some of the guests, probably from far away, guessing at the identity of the royal party. A fair-haired Maid-of-Honour was acclaimed as Princess Mary. The Queen of Spain was said to be Lady Patricia Ramsay, but not by Canadians, who knew their some-time royal Governor-General's daughter better than anyone. Mr. Hansell, the tall and good-looking tutor to the King's sons when boys, was certainly a very flattering representative of the Prime Minister in turn-out as in looks. Many other shots were made at identifying celebrated individuals—some nearer the mark than those I mention.

hat to match with some white in it. King Manoel is himself very good at tennis, and watched the games with interest, helping to get the net right when it sagged. Princess Helena Victoria was present, also

nut hair was tied up with ribbon matching its mistress's dress.

Looking on were Lady Linlithgow in black, with her two pretty little daughters in green; Lord Albemarle; and Lord and Lady Bury. Lady Ludlow (whose very long and handsome feather boa, shaded from flame colour to nut-brown, rude Boreas would insist on nearly smothering her in, until she had it tucked down against the back of her chair and leant against it) was beautifully dressed in brown, and had a very small and most consequential-looking buff Pekingese dog with her, very anxious to fight his big compatriot the Chow. He was, however, not so valiant or alert when the burglars visited Bath House. Next night, however, he barked loudly, to his mistress's distress, for her nerves were quite naturally on edge. There were many others present of light and leading in the social and tennis circles.

It is a long time since there has been a big frolic in the Albert Hall; happily, our Overseas visitors were not allowed to go home without having the opportunity for seeing what one is like. The Heart of Empire Ball was a remarkably good specimen too. The Queen of Spain was present, and the Duke and Duchess of York, Princess Helena Victoria, and Princess Marie Louise. The feature of the occasion was the number of processions symbolic of places and things of note in the Empire. Lady Diana Cooper made a fine Britannia; and the Marchioness of Dufferin and Ava, in a robe of red almost flame colour, represented Deidre, a legendary Queen of Ireland, and was surrounded by a little Court as picturesque as herself. Lady Kysant, who was on the committee, and with whom Princess Helena Victoria and Princess Marie Louise dined before the ball, arranged the Welsh group, in which her handsome young daughters took part. Viscountess Curzon was a representative of dear old England; about her, however, there was nothing old and everything beautiful. Miss Cook, daughter of the High Commissioner for Australia, and Lady Cook represented that continent; and Canada, a very fine daughter of Empire, had a fitting representative in our Canadian Countess of Minto, in gleaming silver and snow-like white fur, her head-dress set round with stars, and in her hand a bunch of gloriously coloured maple leaves. The Overseas visitors must have loved the representatives of their various home places, for they were all charming. A. E. L.



*Velours is used for the coat and skirt on the left, as well as for the wrap-coat on the right. At Gorrings', Buckingham Palace Road, S.W.*

(See page 158.)

dressed in navy-blue, and attended by Miss Du Cane. Lady Wavertree's dress was a charming one of fuchsia red crêpe Romaine finished with fringes the same colour. A hat of pink crinoline straw was worn, finished with velvet and flowers the colour of the dress. Her Chow dog's chest-

## OSTEND

*Why not go to Ostend for your Holiday?  
It is the Seaside Resort de Luxe.*

Horse Racing on 63 days for Four Million  
Francs in Prizes:

July 27th, Grand Prix ... „ 100,000  
August 31, Grand International „ 500,000

## ALL CASINO ATTRACTIONS

Roulette, Trente et Quarante — Baccarat.

## SPECIAL GALA NIGHTS

As on the Riviera.

Engagements include HARRY PILCER,  
MAURICE and LEONORA HUGHES,  
RAQUEL MILLER, DOLLY SISTERS,  
the SAKHAROFF and the well-known  
ITALIAN BALLET.

## AT THE CLASSICAL CONCERTS:

YSAYE, JACQUES THIBAUT, RUBENSTEIN, &c.



## A Hint on Gear Changing—IV.

NEVER use force on the gear lever when things go wrong, as sometimes they will, and do not hold the clutch out when you are in difficulties. With the lever in neutral and the clutch IN it is easy to prepare for the silent engagement of any gear by glancing at the speedometer and adjusting the engine speed to suit the speed of the car.

It is, in fact, possible to engage the gears silently without declutching, and no experiment will demonstrate more thoroughly the essential theory of gear changing.

## B.S.A. Cars (Daimler Engines)

## OPEN CARS

14 hp. £385

16 hp. 470

## SALOONS

14 hp. £415

16 hp. 500

Six-cylinder "Sixteen." Four-cylinder "Fourteen."



BY APPOINTMENT

THE  
**Daimler**  
COMPANY LTD.  
COVENTRY





By Appointment.

# Street's

## 94 Years'



By Appointment.

## Advertising Experience.

A LARGE number of British Manufacturers have yet to learn about the power of Advertising and its capacity for Goodwill building.

The fact is, Great Britain has always been an exporting nation, and while scientific manufacture has been developed to the highest pitch, the science of selling, which embraces advertising, has lagged far behind.

This is the probable explanation. In pre-war days, with stable exchanges, it was comparatively easy to ship goods on Merchants' indents, and there, so far as the manufacturer was concerned, the matter ended, the merchandising being left to the importing Merchant. War's aftermath produced an entirely new set of conditions, in which salesmanship is of first importance for the regaining lost markets, the opening new ones, and, above all, in the development of the Home Market.

American Manufacturers are very highly organised on the Sales side, because ever since Industry developed in the U.S.A. American Manufacturers have been competing fiercely in their Home Market, and only those manufacturers whose selling organisation was as perfect as their manufacturing side could hope to survive. Admittedly the American Market differs in many particulars from the British, but the guiding principles are similar, and to American Manufacturers Advertising is the sheet anchor.

What is advertising? It certainly is not the issuing of a few pieces of 'copy,' a few posters, and an heterogeneous collection of showcards and literature—such a proceeding merely invites failure. Advertising is a serious business; there must be a definite purpose behind each and every advertising scheme, and the closest possible link-up with the Sales policy.

**Without Knowledge of Basic Facts and Advertising Values, you cannot Advertise successfully, however Brilliant the Ideas you may have formulated.**

Street's Agency has been established for 94 years, but in outlook and viewpoint it is fresh and vigorous. It fully realises the necessity of close co-operation between Sales objectives and Advertising, and seeks to work intimately with its clients. These latter are many and varied, and embrace the names of many world-wide known articles. For instance, among others, Street's advertise the best-known Nursery Soap, a rapidly progressing Cigarette, the best-known Brandy, the best-known Empire Wine, a popular Lime Juice, a Cocoa that is a household word, a business Educational Establishment

of International repute, the Floor Polish that is making history, a world-famous Nursery Medicine.

In addition to manufactured articles, the publicity of many leading British and Overseas Banks, Finance, Shipping, and Transport Companies is entrusted to Street's.

In the course of a year the Press Arrangements for a very considerable amount of Capital emissions are carried out by the Agency. In a word, Street's Agency is organised to carry out any kind of Advertising in any part of the world.

## Seek Advice from those who Know.

If you have never Advertised, if you have an unsolved problem, get in touch with Street's Agency. Preliminary interviews are gladly given, and no obligation is incurred by the fact that one or more interviews take place. Street's Service is the Service of brains, not cut rates. They compete for business when so invited, not otherwise, on the basis of Service only.

## G. Street & Co., Ltd.,

Incorporating

Leathwait &amp; Simmons.

6, Gracechurch Street, E.C. 3.

'Phone : Avenue 5311 (3 lines).

34, Throgmorton Street, E.C. 3.

'Phone : London Wall 2664.

8, Serle Street, W.C. 2.

'Phone : Holborn 2808 (3 lines).



## BOOKS OF THE DAY.

By J. D. SYMON.

TO chase a story round the world and through the ages is a sport that can be enjoyed in its full zest only by the accomplished folk-loreist, but even the less deeply informed may play the game with pleasure, if more superficially. There are books, intended in the first instance for the student, which have yet a powerful fascination for the general reader. The text of the ancient stories forming the foundation of such books provides excellent pastime for those whose taste lies towards knowledge of that sort. The layman in folk-lore and ethnology may read for the legend alone, and may take as much or neglect as much as he pleases of the scientific commentary. But so engrossing is the commentary that very likely he will be won at length to examine the whole question more, critically, and so become *malgré lui* a serious student of folk-lore.

There is plenty of opportunity for pastime or for minute study in a very remarkable work of which the first volume has just appeared. It bears the enticing title, "THE OCEAN OF STORY," and is a translation of a famous Sanskrit collection of legends, the Katha Sarit Sagara, or "Ocean of Streams of Story," dating from the eleventh century of our era. The English translation, the work of the late Mr. C. H. Tawney, was first published in Bengal between 1880 and 1884. It is, however, practically unknown in Europe, and its appearance in its present sumptuous form makes a most valuable addition to the literature of Folk-lore, Anthropology, and the Comparative History of Literature. The work will extend to ten volumes in a limited edition of 1500 sets, privately printed for subscribers only by Messrs. Charles J. Sawyer, Ltd., Grafton House, London, W.1. This edition has been edited, with Introduction, fresh explanatory notes, and a terminal essay by Mr. N. M. Penzer. There is also a Foreword by Sir Richard Carnac Temple, Bart.

The author of "The Ocean of Story" was Soma or Somadeva (*deva* is a mere suffix to the names of Brahmans), who wrote his stories for the amusement of Suryavati, wife of King Ananta of Kashmir, at whose court Somadeva was poet. The history of the royal house of Kashmir was at that period troubled and tragic. Ananta abdicated in favour of his eldest son in 1063, and was restored only to be again attacked. In despair he killed himself, and Suryavati threw herself on the funeral pyre. This was in 1081. Between these two crises it is believed that Sōmadeva compiled "The Ocean of Story," probably to take the mind of the queen off her troubles. This tragic history forms as dark and grim a background for the setting of Somadeva's tales as did the plague of Florence for Boccaccio's "Cento Novelle" nearly three hundred years later.

In this collection the reader will recognise familiar tales. The student of Indian literature will find well-known stories from the Hindu classics. A main thread runs through the recital, but Somadeva and his characters constantly digress to tell other stories suggested now by this, now by that, turn of the narrative. Whole cycles of myth appear, often to the almost entire obscuring of the main theme, and the result to Western readers who have neither the patience nor the memory of Orientals is somewhat confusing; but the editor has devised a careful system of numbering and lettering, so that the reader may easily pick up the thread of a story long suspended.

Among the well-known motives that appear are a kinsman of the story of the pound of flesh, the familiar old theme of importunate lovers befooled by virtuous ladies, and the innocent man wrongly suspected of intrigue. The last *motif* will be found in the incident of the artist Vararuchi, who, being commissioned to paint the portrait of a queen, guessed by intuition "all her lucky marks," and so incurred the wrath of the king, Yogananda. He was ordered for execution, but saved himself by proving to the chamberlain that he had a Rakshasa, or malicious demon, for a friend. The name of these superhuman monsters means "harmer" or "destroyer"; their appearance is terrifying; they prowl about burying-grounds at night, but have the power of bestowing riches on those they favour.

A story that has variants in all languages is that of the Cunning Siddhikari, who plays a trick that occurs in the old West Highland tale of the shifty lad. It is the same ruse whereby "Punch" outwits the hangman. Siddhikari had hired herself as serving-maid to a rich merchant, whose hoard of gold she stole and decamped. She was pursued by a Domba, one of a low caste whose members officiate as executioners. This fellow intended to rob her, but when he came up with her at the foot of a Nyagrodha tree, she said in a plaintive manner: "I have had a jealous quarrel with my husband, and I have left his house to die, therefore, my good man, make a noose for me to hang myself with." Then the Domba thought: "Let her hang herself. Why should I be guilty of her death, especially as she is a woman?" and so he fastened a noose for her to the tree. Then Siddhikari, feigning ignorance, asked the Domba to show her how the noose was to be slipped round the neck. Obliging he stood on the drum which Dombas carry, and put the rope round his neck, whereupon Siddhikari kicked the drum to atoms and the Domba hung till he was dead.

Now arrived the merchant in pursuit, but Siddhikari climbed the tree. One of the merchant's servants followed her, but the wily lady protested that she had always loved him, and, inviting him to kiss her, bit off his tongue. He fell bleeding and uttering indistinct syllables which so

terrified the merchant, who believed that a demon had seized his servant, that he fled. Then Siddhikari went home in peace with her plunder.

No story is apparently so new that it has not its parallel in ancient literature. Some years ago an anecdote went the round of the Press about a little Glasgow newsboy who by an adroit move built up a prosperous business on a halfpenny of capital. It was in the days of halfpenny evening papers. The boy bought a single copy, sold it immediately at the door of the publishing office, and, running back to the counter, said to the publisher, "By-the-by, it's three papers for a penny," at the same time planking down his other halfpenny. He thus put himself in the way of profit and so prospered. Here in "The Ocean of Story" is the tale of "the Mouse Merchant," who, by a series of clever business moves, founded a fortune on the body of a dead mouse.

The story of Rupinika, who loved a poor youth, to her mother's displeasure, has a parallel in Lucian, and in some of its later ramifications it recalls at least two well-known incidents in Boccaccio and the Squire's Tale in Chaucer. It is also akin to stories in "The Arabian Nights." An allusion in this story to one of the oldest and most curious of religious customs has given Mr. Penzer opportunity to write one of his most valuable notes, the exhaustive excursus contained in Appendix IV., where he discusses the "sacred women" of the temples. Evidently Mr. Tawney did not understand or affected not to understand the precise nature of Rupinika's duties in the temple. He says, "Such people dance in temples, I believe," but Mr. Penzer remarks that what was glossed over in Victorian times may now be dealt with frankly as a branch of knowledge. He treats the subject with profound learning, as he treats every point he handles—marriage customs, demonology, social and sacred rites, and the persistence of *motifs* in story-telling.

The "Ocean of Story" is nearly twice as long as the Iliad and the Odyssey together. It is a "mirror of Indian imagination," an ocean full of stories of every conceivable description—"tales of wondrous maidens and their fearless lovers, of kings and cities, of statecraft and intrigue, of magic and spells, of treachery, trickery, murder and war, of blood-sucking vampires, devils, goblins, and ghouls, of beggars, ascetics, drunkards, and gamblers." Such is the wonderful medley of romance sprung from the great source of all story-telling, India, whence it passed to Persia and the Arabians, and so to Constantinople and Venice, to appear in the pages of Boccaccio, Chaucer, and La Fontaine. And even before they found literary expression these tales had permeated the world, and are part of the essential texture of all mythology, all folk-lore. To all who are interested in these questions, whether as romance or science, "The Ocean of Story" opens up a new and entrancing world.

(Continued overleaf.)

# Holidays on the West Coast

Abergele  
Aberystwyth  
Amlwch  
Bangor  
Barmouth  
Beaumaris  
Bettws-y-Coed  
Blackpool  
Carnarvon  
Colwyn Bay  
Conway  
Criccieth  
Deganwy  
Fleetwood  
Grange  
Isle of Anglesey  
Isle of Man

The healthiest Holiday places in Summer and Autumn are on the West Coast of Great Britain.

THE PREVAILING WINDS THEN ARE FROM THE WEST,

and holidays spent on the West Coast mean ozone-laden breezes direct from the open sea, unblemished by city dust or smoke.

Take your Holiday on the West Coast—there are many Resorts to choose from

Llanberis  
for Snowdon  
Llandudno  
Llanfairfechan  
Llanrwst  
Lytham Saint Annes  
Menai Bridge  
Morecambe  
Nevin  
Portmadoc  
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Pwllheli  
Rhosneigr  
Rhyl  
Southport  
Trefriw Spa  
Cumberland Coast

Illustrated Guide at any L M S Station or Town Office, or on application to the Passenger Commercial Superintendent, Euston Station, London, N.W.1.

TRAVEL  
"The Best Way"  
L M S



## PIONEER FOUNDERS OF AN OVERSEAS EMPIRE

*Drawn for Lever Brothers Limited by F. Gardner**The Romance of Trade*

Sunlight Soap, in the space of a few short years, has reached and maintains the largest sale in the world. Sunlight Soap has the largest sale because it is the best soap in the world; because it is made from the finest materials, manufactured by exacting methods, by

happy workers in ideal surroundings; because its supreme standard of purity is jealously guarded; because the makers of Sunlight Soap realise that their first and last aim must ever be: the highest service to the public. These are some of the reasons why

# Sunlight Soap

HAS THE LARGEST SALE IN THE WORLD



(Continued.)

A problem that has of late years set ethnologists by the ears is the connection between the folk-lore of Asia and Egypt and that of Central America. Some time ago Mr. W. J. Perry's "The Megalithic Culture of Indonesia" and "The Children of the Sun" threw a flood of new light on this question, and in 1915 the researches of that author, of the late Dr. Rivers, and of Professor Elliot Smith had satisfied these authorities that there was "no longer any room for doubt as to the reality of the diffusion across the Pacific of the essential elements out of which the Pre-Columbian civilisation of America had been built up. They were met with a solid phalanx of opposition on the ground that "the field of inquiry was so wide and the bulk of the evidence so formidable as to render useful discussion impossible."

Thus the position is summarised by Professor Elliot Smith in his "ELEPHANTS AND ETHNOLOGISTS" (Kegan Paul, 1915). He remarks that his opponents' argument is "a very strange excuse to be put forward in a scientific age that has just passed through the experience of arguing Charles Darwin's claim for half a century." He goes on to say that when this plea was so fully exploited at the Manchester meeting of the British Association in 1915, it seemed desirable to focus the discussion on one sharply defined issue, and to select a topic for argument that would eliminate all the stereotyped forms of criticism. Accordingly, Professor Smith wrote a letter to *Nature* calling attention to the fact that upon a stone monument at Copau, in Honduras, a sculptor, working several centuries before Christopher Columbus set out to discover the New World, had carved the picture of an unmistakable Indian elephant ridden by an equally characteristic turbaned mahout.

This claim raised "a clear-cut issue." It excluded the customary hostile argument of "the similarity of the working

of the human mind." No reasonable man would believe that the profile of an Indian elephant and a turbaned rider could have been "independently evolved" in America by people who had never seen an elephant. The elimination of the Egyptian factor from this specific instance of the theory of cultural diffusion removed a disturbing element.

In "Elephants and Ethnologists" Professor Elliot Smith discusses in detail the problem he outlined in his letter to *Nature*. Taking the Copau sculpture as his starting point, he illustrates his subject with a multitude of instances drawn from the art of Indo-China and the Maya art of Central America. The author demonstrates that Indo-China was not only the chief source of the cultural inheritance of America, but also the chronometer that enables us, if not to determine the date of the Maya culture, at least to check and decide the merits of the rival proposals of American chronology. His conclusion is that it "can confidently be claimed as a demonstrable fact that the stream of Western culture that was effecting such profound developments in Cambodia during the centuries from the fourth to the twelfth A.D. was not stopped at the Asiatic littoral, but spread to Oceania and America."

Criticism of these two profoundly interesting works is a task for the expert. All that the present writer can do is to commend these treatises for their intrinsic interest to those who, without scientific knowledge, appreciate such curious records of human fantasy and art. Both books are notable contributions to the proper study of mankind.

Literature of the moment, even the latest, is often touched with mysticism suggestive of the Oriental rather than the hard, practical world of to-day. A recent example will be found in Mr. J. D. Beresford's new novel, "UNITY" (Collins; 7s. 6d.), a mondaine tale through which runs a strong vein of other-worldliness. It is the history of a North London girl who was a mystic—a curious account of the influence of soul on soul. The book, once begun, compels one to read to the end, although many—and those not necessarily utter sceptics—will feel that, in places, it strains credibility almost to the breaking point.



LENT TO THE WEMBLEY EXHIBITION BY THE KING: THE GOLD CASKET PRESENTED TO HIS MAJESTY AT THE OFFICIAL OPENING.

The sphere is hinged and rests upright on the finely modelled lions, so that it may be used as a receptacle. A feature of the design is the showing of the Dominions and Dependencies in different-coloured gold from the rest of the globe. The King has permitted the casket to be placed on view for the duration of the Exhibition. Souvenir models in gold, silver, electro-plate, bronze, and china are to be sold, any profits to go to the Exhibition.

The casket was designed and made by the Goldsmiths and Silversmiths Company, Ltd., 112, Regent Street, W.

But still the battle raged. The compromising elephant had to be got rid of somehow. Certain opponents denied that it was an elephant at all. Some said it was a tapir, others a tortoise, others a parrot—to wit, the Blue Macaw of Central America.

North London girl who was a mystic—a curious account of the influence of soul on soul. The book, once begun, compels one to read to the end, although many—and those not necessarily utter sceptics—will feel that, in places, it strains credibility almost to the breaking point.



# SPENCER MOULTON

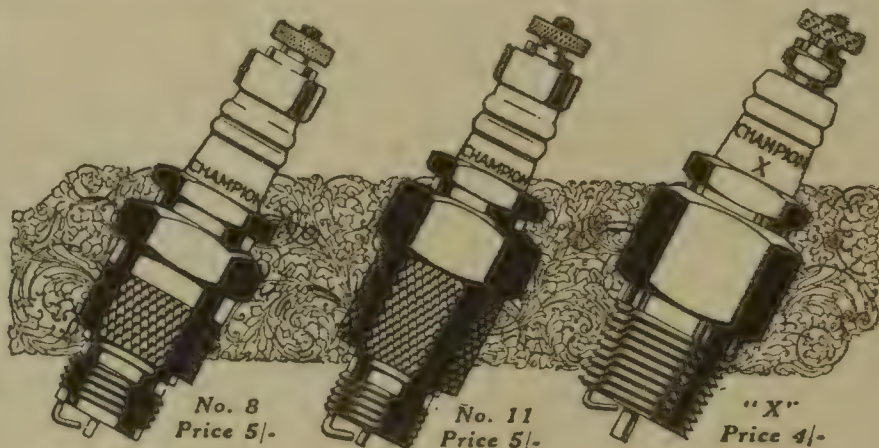
## CORD TYRES

### DUMB-BELL TREAD

*Dumb-bells give Grip & Strength*

NONE BETTER

Write for full descriptive pamphlet to:—  
George Spencer Moulton, & Co., Ltd.,  
2, Central Buildings, Westminster, S.W.1.



# More Power

The nearest hill will prove to you how Champions give more power—if you install a full set.

Pickup is faster. There is greater speed. Oil and petrol are saved.

Motorists everywhere are learning that it is real economy to install new Champions at least once a year.

More than 40,000,000 Champions are in daily use. Champion makes two-thirds of all sparking plugs produced. They are outselling throughout the world.

You will know genuine Champions by the Double-Ribbed sillimanite insulator. They are fully guaranteed. Sold by dealers everywhere. Champion X is 4/-. The Blue Box 5/-.

Champion Sparking Plug Co. Ltd., 83, Pall Mall, London, S.W.1

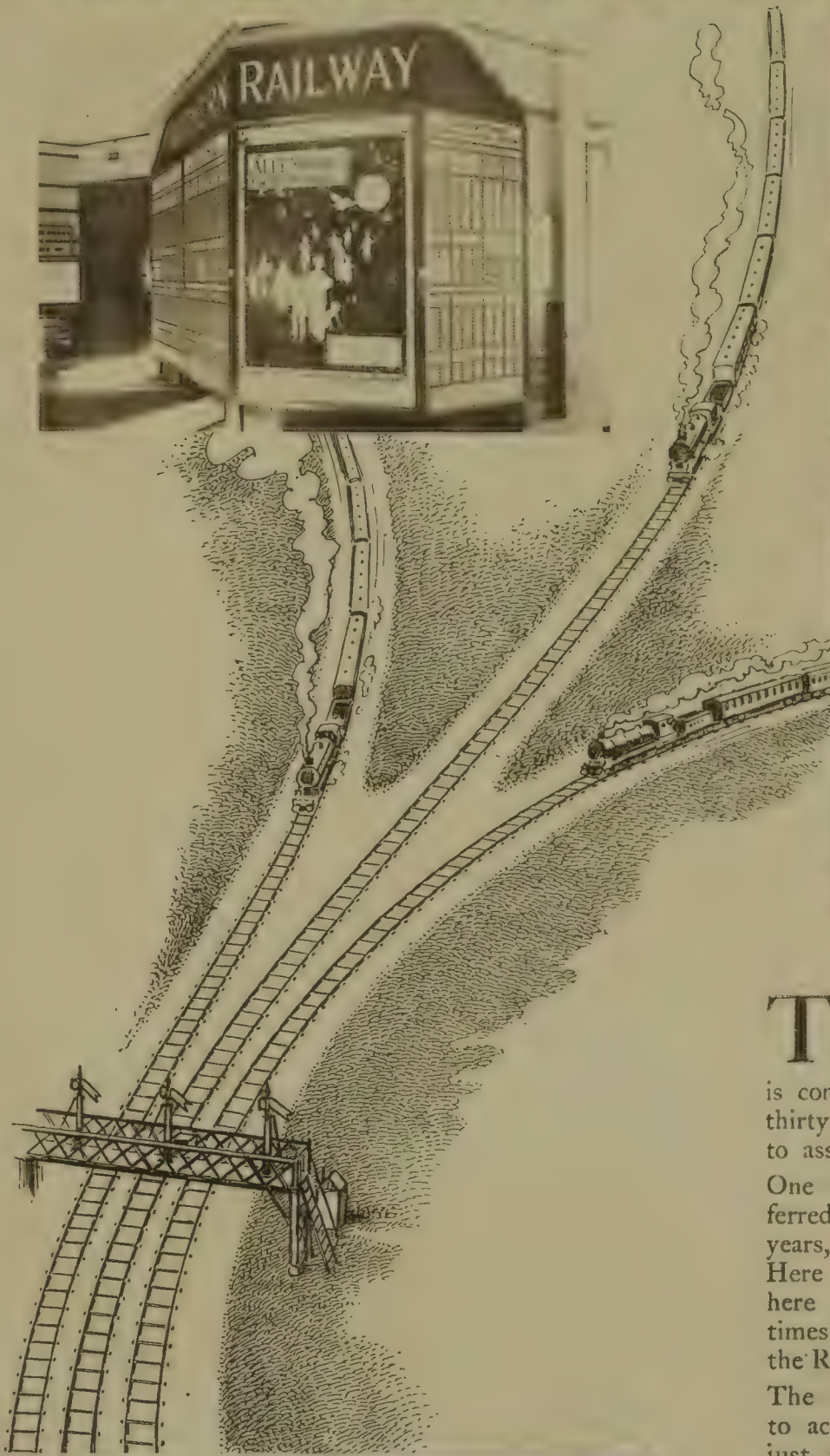


# CHAMPION

Dependable for Every Engine



# Train Time Indicators



**T**RAVELLING by train plays an important part in the lives of most people. The Railways maintain efficient services, travelling is comfortable—far different from what it was even thirty years ago—and in every way they endeavour to assist the travelling public.

One of the greatest boons which have been conferred upon Railway travellers during the past few years, is the Benn & Cronin Train Time Indicator. Here is something which is filling a long-felt want; here is shown in compact and simple form the times of train departures to every station served by the Railway on whose station the Indicator is placed.

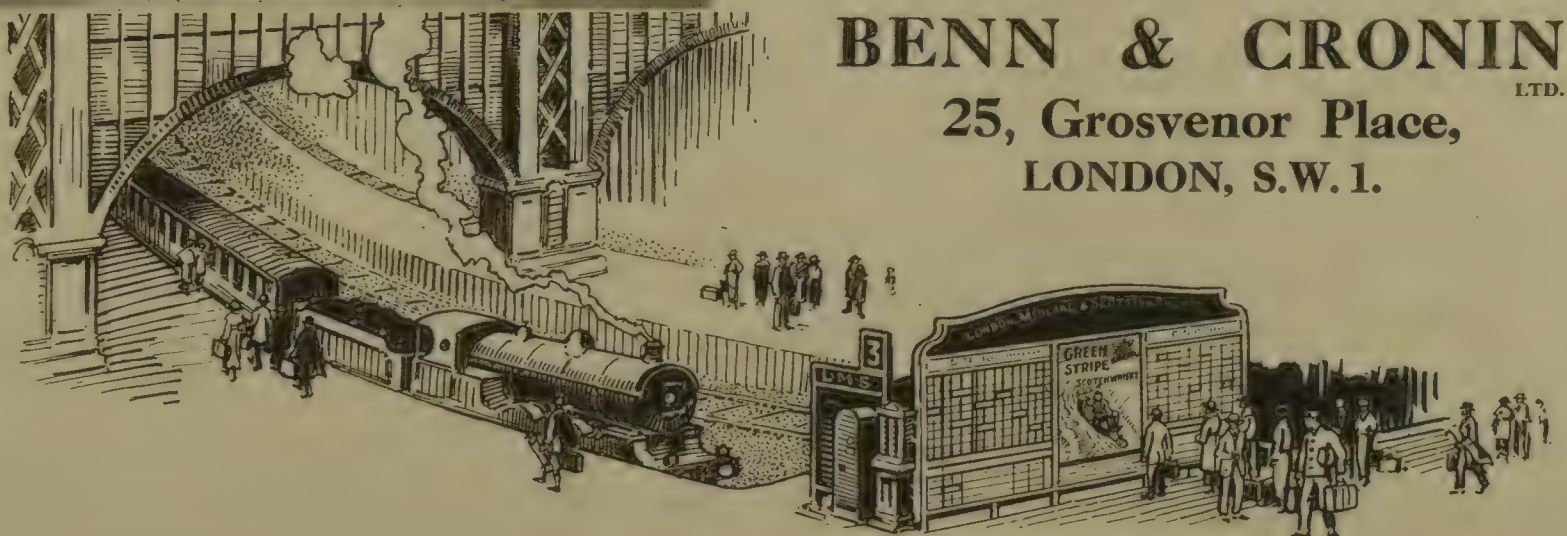
The centre portion of each Indicator is arranged to accommodate an advertiser's announcement, and just as the Indicators themselves are an original method of presenting a time-table, so also is the advertising side something different from what has previously been attempted.

Every advertisement is a picture painted in oils on canvas by a well-known artist, which is exhibited at one station for one month and then moved to another station.

This method of publicity is unique in itself, one that is attracting enormous attention and which cannot fail to interest every national advertiser.

Further particulars can be obtained from

**BENN & CRONIN**  
LTD.  
25, Grosvenor Place,  
LONDON, S.W. 1.





## THE WORLD OF MUSIC.

ON the first performance of Rimsky-Korsakov's fairy opera, "The Golden Cockerel," which has not been heard in London since the War, the British National Opera Company had the pleasant experience of a crowded house. The majority of those who had heard "The Golden Cockerel" during the famous Beecham season of 1913 would naturally want to hear this curious work again, and reconsider their impressions, for of all the Russian operas produced at that time, "The Golden Cockerel"—or "Le Coq d'Or"—seemed to the average opera-goer the weirdest and most fantastic.

Fortunately, the B.N.O.C. has in some way managed to secure the extraordinarily stimulating and effective scenery and costumes of Mme. Goutcharova, designed for the original London production. One can hardly imagine Rimsky-Korsakov's "Golden Cockerel" without this setting, which is a delight to the eye, and fits the opera with amazing success. In fact, it is the only setting in the B.N.O.C. repertory which deserves to be considered as the work of a first-rate scenic artist, and its exhilarating effect upon the audience is a lesson in the value of *décor* in the staging of opera. Unfortunately, it is still the custom to consider this side of opera production as of minor importance, and operatic companies of standing will not hesitate to produce operatic masterpieces in settings which no ordinary theatrical manager or play-producer would look at for a moment. It is not a question of money, but of taste, and there is always more money than taste available for every theatrical production, whether in the West End or the provinces.

The music of "The Golden Cockerel" is particularly difficult for the light soprano who has to take the part of the Queen of Shemakha, and for the Astrologer. It lies mostly in the highest register of the voice, and Mr. Frederick Davies was only able to suggest the very peculiar timbre which is desirable in the tenor who takes the part of the Astrologer. Miss Sylvia Nelis sang her extremely florid and chromatic music with pleasingly pure intonation, but she was rather lacking in the vivacity which one feels natural in this fantastic Queen of the fairy pavilion. On the other hand, the acting of Mr. Robert Radford as the absurd King Dodon, and of Mr. Sydney Russell and Mr. William Michael, as his two sons, Guidon and Aphron, was excellent. The buffoonery of the witless sons is extremely amusing, and even more telling on the stage is the vacant,

fatuous solemnity of old Dodon and General Polkan (Mr. Norman Allin). Mr. Eugene Goossens conducted, and secured a moderately good performance, but the choruses were all a bit ragged, and the orchestra seemed to lack sonority. Nevertheless, "The Golden Cockerel" is one of the best of the B.N.O.C. productions, and it is to be hoped that it will now be kept in its repertory.

The B.N.O.C. has certainly added to its reputation by its present season, whatever the financial results may have been. Good performances of "The Mastersingers," of "Figaro," and of "Parsifal" have been given, while several English operas have been produced, including Sir Alexander Mackenzie's one-act, "St. John's Eve." Dr. Vaughan Williams's "Hugh the Drover" is still to come, and will have had its first performance by the time these lines are in print. The B.N.O.C. deserves praise for its enterprise, and for the extent of its repertory, although I still consider it would do far better not to endeavor to put its whole repertory into a single season. I am sure this is a bad business policy, as well as being artistically disastrous. The London public is so large and inaccessible that it takes a long time to make it widely known what is happening in any single theatre. With such an extended repertory as we have had this season from the B.N.O.C., it is a matter for careful investigation and elaborate calculation to discover what opera is being performed on any given night, and for any ordinary business man to hear the particular opera of his choice is a matter of considerable arrangement. Moreover, there is no opportunity for the spread by report of the excellency of any one show.

For example, I am sure that the B.N.O.C. could have run their production of "Figaro" at His Majesty's Theatre for the whole of the present season with far more financial success than their vast repertory has achieved. Every night "Figaro" would have drawn bigger houses as the general public learned what an entertaining show it was. The B.N.O.C. makes a great mistake if it settles down to depend upon its regular special opera public. There is a much vaster body of people capable of appreciating such operas as "Figaro," "The Mastersingers," "Seraglio" (only we want a better production than the present one), and "The Golden Cockerel"; but this public can only be tapped by giving time for an opera to become known. Unless the B.N.O.C. taps this wider public, it will never find itself on a sound financial basis. We have the lesson of the Promenades before us.

In spite of the Promenades at the Queen's Hall having been a permanent feature among London entertainment for more than a quarter of a century, both the Promenades and the Queen's Hall itself are to-day unknown to the majority of Londoners. Yet the Promenades are successful, and are now crowded nightly from August to October because, although not universally known, they are now known to sufficient numbers. Every season the B.N.O.C. gives in itself an advertisement, and its ultimate financial success is merely a question of being able to go on regularly for long enough. The only hope for any theatrical or musical enterprise in London is to pursue persistently for a great number of years a consistent policy. Slowly in that way its existence becomes known, and its reputation is achieved.

An example of this is to be seen in the Lyric Theatre, Hammersmith, which, from being an obscure suburban place, unknown to anybody, has been raised by Mr. Nigel Playfair and his fellow directors into one of its leading and, perhaps, the most interesting of London theatres, with a reputation in Europe and America. A first night at the Lyric Theatre, Hammersmith, is a theatrical event of first-class importance. This reputation has been practically made by the excellence and the extraordinarily long run of "The Beggar's Opera." The management showed cleverness in following this with a Shakespeare production, which did not take away from, if it did not add to, their laurels. To this succeeded Congreve's "Way of the World," which earned a *succès d'estime* and a fair measure of popularity. Naturally, the management at this point was fearful of losing the renown it had won. It had collected a special public, which came to the Lyric Theatre from all over London, and it had got a certain snobbish intellectual prestige which prohibited the production of the mere commercial play. It has momentarily solved its difficulty by the production of a modern comedy with music, "Midsummer Madness," the libretto of which is by a well-known young *littérateur*, Mr. Clifford Bax, while the music has been written by a young Cambridge musician, Mr. Armstrong Gibbs. In intention, the production of "Midsummer Madness" was excellent. It is certainly about time there was a new development of English light opera. The intense and prolonged popularity of Gilbert and Sullivan, as well as the success of "The Beggar's Opera," proves that there is a large public for it, but, so far, the necessary authors and composers have been lacking. And I am afraid that "Midsummer Madness"

(Continued on page vi.)



## WISDOM

With much knitting of brows and repeated gnawings at pencil ends, young people strive painfully to acquire wisdom from books.

The process can be carried to excess. Care of the mind must be balanced by care of the body; and in matters hygienic good soap plays an indispensable rôle. There is something more precious than wisdom to be acquired from good soap and a tub of steaming water—the exhilaration of a glowing skin and the sense of well-being that is the right of every youngster.

*The Wright's Coal Tar Soap habit is a habit that clings.*

WRIGHT'S COAL TAR SOAP

*The Ideal Soap for*  
TOILET & NURSERY USE.  
So refreshing!



TAYMOUTH CASTLE SCOTLAND'S  
HOTEL DE LUXE  
KENMORE, via ABERFELDY, PERTHSHIRE.

*The former Residence of the Earls of Breadalbane*

A MAGNIFICENT HOTEL AND ESTATE OFFERING ALL THE FACILITIES  
OF A PERFECT HOLIDAY RESORT AMIDST PALATIAL SURROUNDINGS.

PRIVATE  
18-HOLE  
GOLF  
COURSE.  
TENNIS

Situated on the shores of Loch Tay amongst the most beautiful scenery in the Highlands, in a favourable, sheltered position, with sunshine and low rain records unequalled by any other Scotch Resort.

AN IDEAL MOTORING CENTRE. Extensive garage accommodation with 50 lock-ups.

HORSE-RIDING (resident riding-master and own horses).

ORCHESTRA : : DANCING  
Unexcelled Cuisine and Service

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TROUT  
FISHING.  
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Station : ABERFELDY

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Tariff from Manager.

## The "Belsair" Hat

(Patented)



The joys of motoring, golfing or fishing are often spoilt through the discomfort of an unsuitable hat. This neat little Cap will solve all difficulties. It is made in straw in any colour, and weighs 1 oz. only.

25/9

The success of this invention is due to the fact that the base of the head measures less round than the crown. Made to measure for each customer, but exact measurements at A and B (lower sketch) must be sent.

Also made with brim and straw bows.

Goods on approval on receipt of trade references.

BELSAIR

8, MONTPELIER STREET,  
BROMPTON ROAD, S.W. 7





15/- *per bottle*\*

**A**NYBODY who knows the inside history of the Whisky changes of recent years knows that many brand names, while retaining some of their old-time prestige, no longer retain their old-time assurance of quality.

And wisely the claims made in selling these Whiskies are indefinite in form.

It is nearly impossible to-day to buy pre-war Scotch Whisky, and very few Whiskies bottled since the War may justly be claimed to represent the pre-war standard. One of the highest priced Whiskies retailed in the United Kingdom is B.L. Gold Label Scotch Whisky. It readily commands 15/- a bottle, because it is literally up to the Bulloch Lade pre-war standard of quality and strength. Every bottle maintains the finest traditions of blending established by Bulloch Lade in pre-war days.

**BULLOCH, LADE & CO. Ltd.**  
LONDON GLASGOW

\* "B.L." is pre-war quality  
and pre-war strength—  
i.e. 25 u.p.



Continued from page 136.<sup>7</sup> newspaper-men call "smalls." The manufacturer or the merchant in need of workmen and travellers would not know where to look for them—you cannot announce "Situations Vacant" by wireless! The tourist would have to go the rounds of shipping offices to learn the dates of sailings; and the playgoer must find some new source of theatrical information. Parted lovers could breathe their affections in no Agony Column; and Kensington Gardens might see its trees covered with the *affiches* of some new Orlando, hymning his Rosalind. The lost dog or the pocket book dropped in a train must be mourned in vain; and distressed beauty would never hear of delightful bargains at the mercer's, the modiste's, or the departmental shop. Every one of us must acquire an unheard-of expertness in the appraisal of commodities. We shall be at the mercy of the shopkeepers, and the maxim *caveat emptor*, which Advertising has done much to silence, will be loud in the land. What is more, we must pay dearer for all these desirable objects, for the cost of distributing them without the aid of Advertising will have to be borne by all who consume.

**Advertising and Competition.** The service of Advertising to mankind might be less conspicuous if the Socialists had their way and there were no such thing as competition. But Advertising creates no monopoly, and the fact that anything identified with its producer must needs be of uniformly good quality, on pain of being easily discarded, makes it more, and not less, necessary to take care that what is advertised is fairly described. No aspersion on the motives of the Associated Advertisers need be read into the statement that "TRUTH IN ADVERTISING," their motto, is the best possible

policy. But that this is true must surely be accepted as evidence in favour of Advertising and of advertised goods. One very interesting and quite modern development of Advertising, however, is uncompetitive as regards the trade in which it is used, though it may be very competitive indeed against rival industries. This is the Advertising known as "co-operative,"

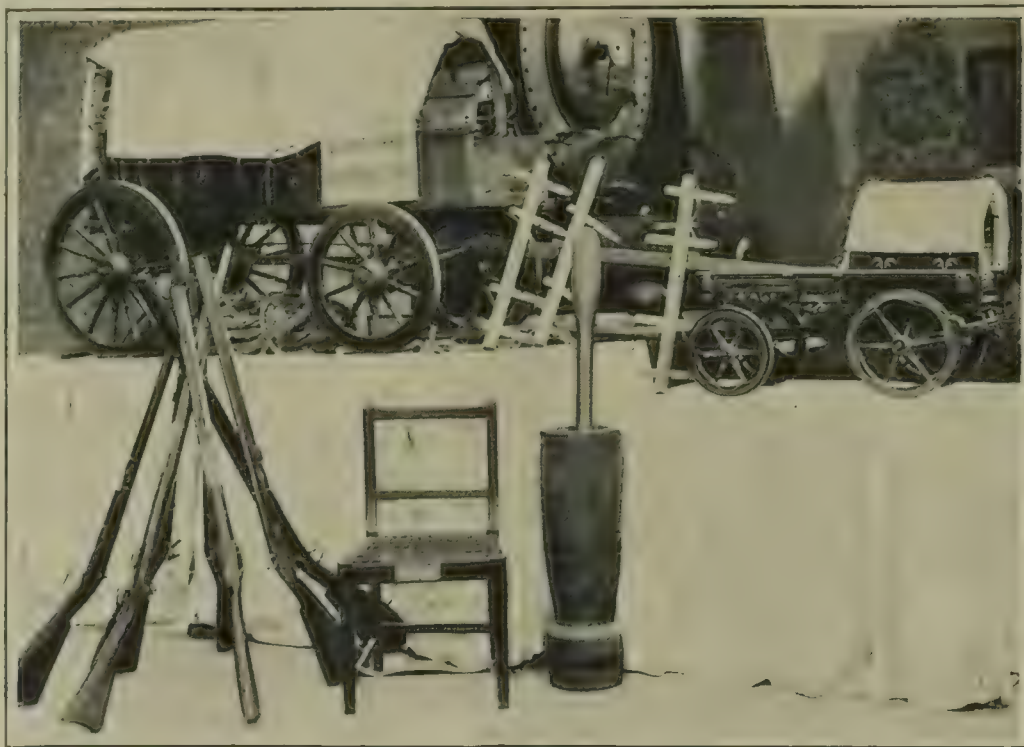
of electric current for all these purposes, the consumption of gas has increased in consequence of this Advertising. Incidentally, the economic value of publicity is once more illustrated here, since the price of gas is regulated by Statute, and the savings consequent upon the cheaper production of large quantities is passed on to the public. The much-abused therm may obscure the saving, but the fact is that Advertising has reduced the price of gas.

Thus it is seen that the great Convention, whose usefulness is recognised by the patronage of the Prince of Wales, represents an industry of importance and public utility. It is well that its scene should be the Exhibition which is itself, in a sense, the greatest advertisement in history.

### "THE MAGPIE."

THE *Magpie* is out and about again, and in perfect form. With a Summer Number—just published at one shilling, not two—it beats its own record for distinguished contributors. Amongst these, on the literary side, are Ernest Raymond, William McFee, Lewis, R. Freeman, Aldous Huxley, Victor MacClure, and Vicente Blasco Ibañez; while on the artistic side are G. E. Studdy, London, Bert Thomas, Will Owen, Starr Wood, Webster Murray, Wilmot Lunt, G. S. Sherwood, Fred Pegram,

William Ablett, Miarko, Lewis Baumer, Gilbert Rumbold, Suzanne Meunier, W. Smithson Broadhead, Warwick Reynolds, S. H. Sime, Arthur Watts, Steven Spurrier, G. L. Stampa, W. R. S. Stott, Wallis Mills, John Kettelwell, J. A. Shepherd, Alfred Leete, and J. H. Thorpe. A number of the pictures are in colours, and many of the rest are in photogravure. Altogether, the issue is one to buy—and to keep.



THE VOORTREKKERS: RELICS OF THE PAST IN THE PAVILION OF THE UNION OF SOUTH AFRICA.

Photograph by S. and G.

where a whole industry, or a considerable part of it, combines to advertise its product generically. Such co-operations may, perhaps, be discussed with less invidiousness than the proceedings of the single advertiser. An interesting example is the Advertising of gas as an illuminant, a domestic and an industrial fuel, and a source of power. In the face of enormous developments and improvements in the distribution



## APPROBATION

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**£530**  
IN PRIZES

Ask your garage for free coloured booklet giving particulars of Competition for Prizes amounting to £530, for the best names submitted by motorists for the motoring character depicted in the above series of advertisements.



Make use of the Waterman Stand when visiting Wembley—for meeting your friends, for writing your letters, for refilling your Fountain Pen. No charge, no obligation. We are pleased to render such service—and in any case, the Exhibit is well worth a visit. Here is what you can see:

1. The largest and smallest Fountain Pen in the World.
2. How Waterman's Ideals are made—views showing the various processes of manufacture, and specimens of the materials used at every stage, from the raw materials to the finished product.
3. A Model of the Montreal Factory.
4. A complete range of styles of Waterman's Ideals and of Waterman's Pencil—(Rigid Point)—the **LIGHTEST** and **STRONGEST** made.

## Waterman's Ideal Fountain Pen

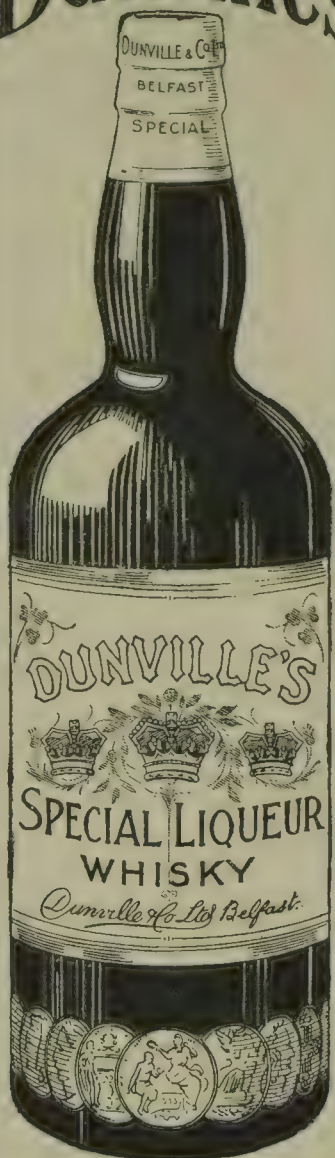
Three Types: "Regular" Type, from 12/6; "Safety" Type, from 17/6; "Self-Filling" Type (with Patent Lever, as illustrated), No. 52, 17/6; No. 54, 22/6; No. 55, 27/6; No. 56, 32/6; No. 58, 42/-.

Clip-cap, 1/- extra. Presentation Pens in Silver and Gold. Nibs to suit all hands. Every Pen fully guaranteed. Of STATIONERS AND JEWELLERS. "The Pen Book" sent free on request.

L. G. Sloan, Ltd., The Pen Corner, Kingsway, London, W.C.2



Dunville's



BRITISH EMPIRE EXHIBITION.

VISIT THE  
ULSTER DISTILLERS' EXHIBIT  
IN THE  
ULSTER PAVILION.



DUNVILLE & CO., LTD.,  
Royal Irish Distilleries, Belfast.  
LONDON OFFICES:  
239 - 241, Shaftesbury Avenue, W.C.2



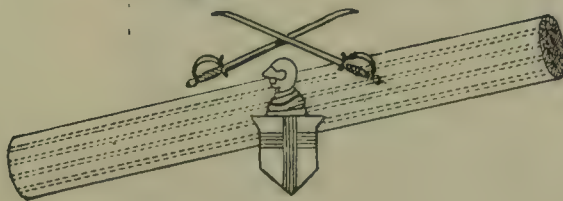
"The Major"

He knows

CAVANDER'S are right,  
and Cavander's maintain  
that Bronze Powder and  
Printer's Ink are best not  
inhaled. Cavander's roll the  
matured, golden Virginia Leaf  
in pure *Ribbed Rice paper*,  
unspoilt by the addition of  
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Free from the contamination of  
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20 for 1/3

Cavander's Limited, Manchester and London.  
The Firm of Three Centuries. Established 1775.

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THE  
**SOLGARDINE  
BURBERRY**

An airy, self-ventilating  
Weatherproof that protects  
the daintiest frock and its  
dainty owner from rain or  
wind, dust or sun.

**SOLGARDINE**

offers a range of twenty-four  
delightful colourings, and in  
addition, Burberrys are show-  
ing a very fine collection of  
models, especially designed  
for this charming material,  
for the fashionable Summer  
functions.

Every Burberry Garment bears the Burberry Label.

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Bd. Malesherbes PARIS; & Provincial Agents.  
Burberrys Ltd.



## THE CHRONICLE OF THE CAR.

## The Automobile Association : Annual Meeting.

The Nineteenth Annual Meeting of the A.A. was held at the Savoy Hotel on July 9. The Right Hon. the Earl of Lonsdale, President of the Association, presided. In moving the adoption of the Annual Report, Lord Lonsdale stated that on Derby Day the A.A. reached the wonderful total of 200,000 members, and on the morning the total membership stood at 207,092. The growth of the Association was one of the most remarkable things which ever happened in the history of motoring. Fourteen years ago, when he had the honour to become President, the Association had 28,000 members, and the A.A. patrols were to be found on most of the main roads then frequented by motor-users. In 1920 they obtained a record membership, among motoring organisations of the world, of 100,000. To-day, only four years later, that huge membership has been more than doubled. In common with all important institutions, the Association received its share of criticism. Suggestions were always being received from well-wishers as to how it should be conducted. He thought, however, that even friendly critics would

The road patrol organisation of the Association had been considerably increased, and would always be subject to extension, in accordance with the influx of additional members. During the period under review the total mileage of the patrol in the service of members exceeded nine million miles. Starting with the Easter holiday of this year, a number of Night Road Service Outfits were put into commission, and although only three dozen of these vehicles were working during the Whitsuntide holiday, they rendered assistance during the holiday in connection with eighty-three breakdowns, gave roadside information to 1022 members, and obtained running supplies—in the way of oil, petrol, etc.—for ninety-six members.

The Association was still fighting the motorist's battle against the present unjust system of motor taxation, under which a lump sum

was levied annually on vehicles, irrespective of use, so that the motorist who travelled only five hundred miles per annum paid just as much as another motor-user travelling five, or even ten, thousand miles on a similar car. The Association believed that real, fair justice in taxation would mean that the person who used the road most, and who used the most petrol, should pay most. Horse-power was not the proper way to tax motorists, therefore the tax should be based on mileage instead of horse-power. For nearly three years a Departmental Committee had been inquiring into this matter, and the Association was represented on that committee by Mr. Stenson Cooke, the Secretary of the A.A. The Report, which had just been presented to Parlia-

ment, showed a majority against a petrol tax, and a minority—consisting of the Association's representative and those of other motoring organisations—

in favour of it. It was now for Parliament to decide whether they would act upon the Report of the majority or the Report of the minority. If



DECORATED FOR THE JUBILEE OF THE TOWN OF FIELDING, NEW ZEALAND: A 14-H.P. CROSSLEY, DECORATED AND DRIVEN BY ITS OWNER, MRS. PERRY.



WITH ALL-WEATHER BODY BY MANESSIUS: A 13.9-H.P. RENAULT.

admit that the active support of over 200,000 motorists proved that the Association is satisfying their reasonable requirements.

ment, showed a majority against a petrol tax, and a minority—consisting of the Association's representative and those of other motoring organisations—

Parliament decided to adopt the majority Report, the Association would not "throw up the sponge," but would do everything in its power to obtain what it believes to be in the best interests of members.

The Report was carried unanimously. Mr. Charles McWhirter, Chairman of the Association, also Chairman of the Finance Committee, in presenting the accounts, stated that, as a result of the past year's proceedings, they had an excess of income over expenditure of £53,254, while the amount received for subscriptions totalled £352,765. On the expenditure side, they had spent "on the road" nearly a quarter of a million, while the second largest item was £66,402, expenses on Provincial and Continental branches.

## The Future of Trials.

I have heard a good deal of complaint on the ground that the Press took but little notice of the recent Small Car Trial carried out by the R.A.C. In justice it should be pointed out there was really very little interest of a public nature in the trial itself. The conditions set by the R.A.C. were of such a character as to have very little attraction for the

[Continued overleaf]



## Cliff dwellers still exist in England

Take the road to Kinver, in the valley of the Stour, and you will see these curious dwellings.

There is much else of interest in the neighbourhood beside and in a roomy BEAN "FOURTEEN" you can tour hour after hour in comfortable ease.

Twelve H.P. Models from .. £335  
Fourteen H.P. Models from .. £395  
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**A British Achievement of Outstanding Merit.**

The Motor Owner.





# The Essence of Wisdom

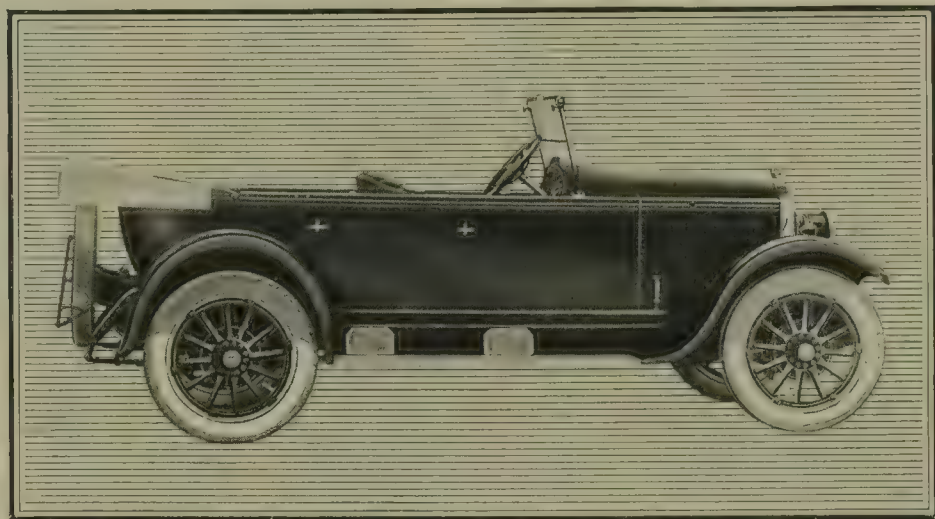
—consists in being able to do the right thing in the right way at the right time.

The *Right Thing* in motor matters is to choose a car that will give you 100% satisfaction. There are good reasons why your choice should be a Buick. The wonderful valve-in-head engine, the new Buick Four-wheel Brakes and the perfect appearance and equipment of the Car make your choice easy.

The *Right Way* is the General Motors way of deferred payments. There is no need to disturb a single investment. For £108 : 3 : 0 you can drive home a Buick-4 Majestic Tourer, the balance being divided into twelve monthly payments of £22 : 5 : 0.

The *Right Time* is Now! Why deprive yourself a day longer of the joys of Buick ownership?

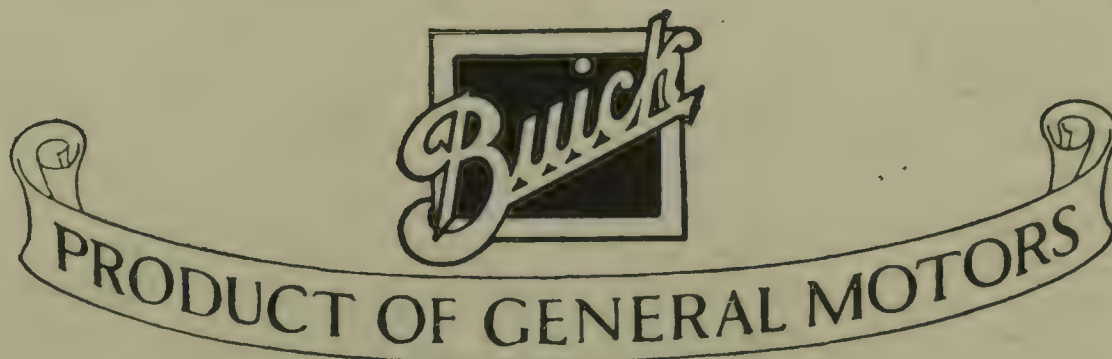
Four-cylinder Models from £360—£535  
Six           "           "           "           £445—£780



BUICK-4 MAJESTIC 5-SEATER TOURER - - - - - £360



Your local Buick dealer will give you full particulars of the General Motors plan of deferred payments, and will demonstrate the merits of the car. Write for his name and address.



GENERAL MOTORS LIMITED,  
THE HYDE, HENDON, N.W.9.



(Continued.)

trade, to whom they were addressed and from whom support for the trial must be forthcoming. The fact that only eighteen cars started is eloquent of its want of appeal. Obviously, such an entry could not encourage the Press at large to spend time and money in giving detailed reports of each day's doings, as used to be the case years ago when anything up to fifty or sixty cars of all types competed. Let me say that the R.A.C. is not in any way to be blamed for the small entry. It set out to run a trial which should be as informative as possible to the buying public, and to be as searching as it could be of weaknesses in design and construction. It was not a trial like any other—merely a joy ride under onerous conditions, with an almost certain gold medal at the end. None of the R.A.C. trials are like that. On the contrary, no trouble or expense is spared to make them what they purport to be—a real test of reliability and performance.

The conditions, then, were certainly drastic and as tightly drawn as the wit of man can conceive. Having to be drawn up well in advance, it was inevitable that they should shut out certain cars in which detail alterations of design had been made between the issue of the conditions and the actual date of the trial. This alone reduced the entry. Again, the drastic character of the trial kept others out from very fear of what might happen to their cars, and consequently to their reputations. Nor do I blame them, knowing something of the luck of such tests. The whole thing seems to boil down to the question of whether or not it is advisable to hold such

trials in the future. For myself, I am a profound believer in their value; but if they are not going to be supported any better than the one under discussion they had better be dropped. It is of no avail to hold them with sparse entries, and then to blame everybody because they are deficient in interest.

per hour, and his speed for the second lap being 88 miles per hour. It should be noted that the car was fitted with a standard type four-seater body. As is well known, the Crossley 20-70-h.p. Sports Model is sold with a guaranteed speed of 75 miles per hour, and certainly the results obtained on Brooklands more than justify the claims made for this model.



WITH THE CUP HE WON FOR BEING THE CHAMPION COWBOY IN THE BRONK-RIDING CONTEST AT WEMBLEY:  
HOWARD TEGLAND IN A 10-H.P. SINGER.

#### A Crossley Victory at Brooklands.

A 20-70-h.p. Crossley won the 90 miles per hour Short Handicap at the Brooklands Meeting on Saturday the 5th inst. The car was driven by L. Cushman, his average speed for the distance (approximately 5½ miles) being 79½ miles

prior to Aug. 30, 1924. Entries close at ordinary fees on Aug. 7, 1924, or at double fees on Aug. 21, 1924. The Junior Car Club are organising a charabanc service from London to the track on the day of the event. Full particulars regarding hours of departure and price of tickets will be announced later.—W. W.

#### The 200 Miles Race.

Although entries for the Junior Car Club 200-Miles Race do not close at ordinary fees until Aug. 7, 1924, twelve entries for the race have already come to hand. Since the event was instituted, the Club has never before experienced such keenness to enter, and they naturally draw the conclusion that this year's race is going to be supported even to a greater extent than last year's, when over fifty entries were accepted. Each year there is quite an exciting competition amongst entrants to be the first to send in their entry forms after the regulations have been issued; for the individual who is quick enough in this direction is entitled to carry the coveted No. 1 on his car during the race. No. 1 car this year will be the Horstman entered by Mr. T. L. Edwards.

The Club would like to point out that in order to compete or enter a car for this event on Sept. 20, 1924, entrants and drivers must be elected members of the Club



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IN  
"Dagenite"  
one-piece Containers  
... the best the  
Empire offers....

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## HAIRPINS

This is the kind of road that you meet in your exploration runs off the beaten track. As it winds up and down hill in single-figure gradients, it calls for all your skill as a driver.

If the brakes of your car are lined with Ferodo Friction Linings, you have a feeling of confidence

that no emergency can shake.

The powerful grip of Ferodo Linings never weakens.

This is because the solidly woven asbestos wears evenly—not in spots; it is able to withstand the terrific stress of brake friction without slipping or seizing, and it never breaks up.

You can rely upon the uniformity of

**FERODO**  
REGISTERED  
**FRICTION LININGS**

"The linings that make motoring SAFE."

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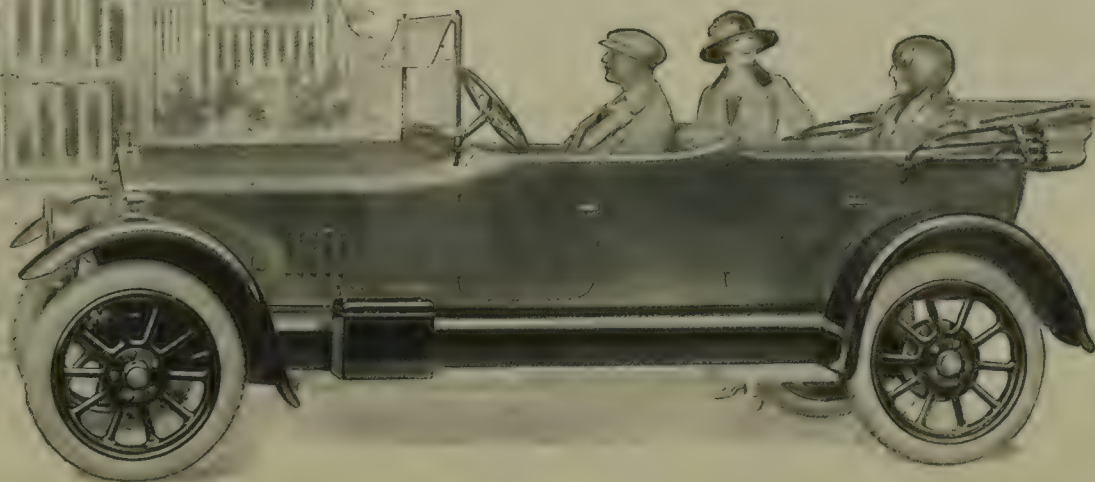
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## CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

R J MEADE (Ballymarh, Co. Cork).—In No. 3931, if Black play (1) — P to K 4th, White continues (2) P takes P en pas., discovers check and mate as now Black's Pawn on B 3rd is pinned and cannot interpose against the check. It was to secure this White's key move was designed.

EMER E STEVENS (Aurora, Illinois).—Always suspect a solution that begins with a check, and look carefully to see if you have not gone wrong somewhere. In your proposed answer to No. 3933, after (1) Q to K R 7th (ch), K to K 4th. (2) Q to K 7th (ch), K to Q 5th, (3) B to Q 2nd does not mate on account of P to K 6th.

T K WIGAN (Woking). We are much obliged, and hope to find the new contribution as attractive as the last proved to be. We note your points.

H A OUTHWAITE (Calcutta).—For the British Chess Magazine, address R H Stevenson, 45, Clapham Road, London, S.W.9; and for the Chess Amateur, Frank Hollings 7, Great Turnstile, Holborn, London, W.C.

GEORGE PARBURY (Singapore).—Second thoughts are not always best; it is by your first impressions that you score for No. 3931. As you rightly infer, Kt to K 5th was an error in the solution of No. 3929. It should have been Kt to K 6th.

## CHESS IN AMERICA.

Game played in the International Masters' Tournament, at the Hotel Alamac, New York, between Messrs. MARSHALL and BOGOLJUBOW, to which was awarded one of the brilliancy prizes.

## (Queen's Pawn Opening.)

WHITE (Mr. M.) BLACK (Mr. B.)  
1. P to Q 4th Kt to K B 3rd  
2. Kt to K B 3rd P to K 3rd  
3. B to Kt 5th P to Q 4th  
4. P to K 3rd Q Kt to Q 2nd  
5. P to B 4th P to B 3rd  
6. P takes P K P takes P  
7. Kt to B 3rd Q to R 4th

The opening has taken the form of the Queen's Pawn Gambit declined, and the standard move now is B to K 2nd. We cannot be persuaded the text move is good in whatever opening it may be used. Our impression is that nine times out of ten we have recorded it on the losing side, and here is no exception.

8. B to Q 3rd Kt to K 5th  
9. Q to B 2nd Kt takes B  
10. Kt takes Kt P to K R 3rd  
11. Kt to B 3rd B to K 2nd  
12. Castles K R Castles  
13. P to Q R 3rd Q to Q sq

Thus two moves of the Queen have been practically wasted.

14. Q R to K sq P to Q R 4th  
15. Q to K 2nd Kt to B 3rd  
16. Kt to K 5th B to Q 3rd  
17. P to B 4th P to B 4th  
18. B to Kt sq

In preparation for an attack with the Queen on K R 7th.  
18. B to Q 2nd  
19. Q to Q B 2nd B to B 3rd

WHITE (Mr. M.) BLACK (Mr. B.)  
20. P takes P B takes P  
21. K to R sq  
To permit the advance of his K P, after which Black's position becomes untenable.

21. R to K sq  
22. P to K 4th B to Q 5th  
23. Kt takes B P takes Kt  
24. P to K 5th Kt to Kt 5th  
25. Q to R 7th (ch) K to B sq  
26. P to K Kt 3rd Q to Kt 3rd  
27. B to B 5th Kt to B 7th (ch)  
28. R takes Kt

The initial move of a great combination.

28. B takes R  
29. Q to R 8th (ch) K to K 2nd  
30. Q takes Kt P K to Q sq

If 30. B takes R, 31. Q to K B 6th (ch), K to B sq; 32. Q takes R P (ch), K to Kt sq; 33. B to R 7th (ch), and mates in three moves.

31. Q to B 6th (ch) R to K 2nd  
32. P to K 6th B to Q 5th  
33. P takes P

Masterful play, securing, without material loss, a free file for his Rook. The remaining moves finely round off the brilliancy of the victory.

33. B takes Q  
34. P Queens and checks K to B 2nd  
35. R takes R (ch) B takes R  
36. Q takes R K to Q 3rd  
37. Q to R 8th Q to Q 1st  
38. Q to K 5th (ch) Resigns.

A EDMESTON (Worsley).—The composer of No. 3933 will appreciate your compliments, endorsed as they are by other expert solvers.

CHARLES H BATTEY (Providence, R.I., U.S.A.).—Thanks for your letter; we hope to make use of your problem shortly. As for the other matter, the difficulty, apparently, can only be met by your becoming a subscriber to the paper.

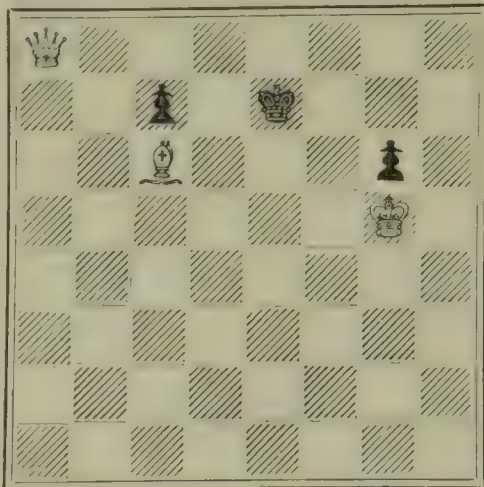
JOSEPH T BUNTING (Secane).—Thank you heartily for your call; we regret it was a lost journey. Had you left an address we would have tried to get into communication with you.

ANTONIO PRATS (Reus).—You have managed both your English and the notation excellently; the solution is quite clearly expressed.

## SOLUTION OF PROBLEM No. 3934.—BY ERNEST ROBINS.

WHITE BLACK  
1. Q to R 7th Anything.  
2. Mates accordingly.

The use of White's pieces—they are all on the board—is too extravagant for the services they render. It perhaps gives some merit to the problem that, in face of such overwhelming force, there is only one way of solving it.

PROBLEM No. 3936.—BY A. NEWMAN.  
BLACK.

WHITE.

White to play, and mate in three moves.

CORRECT SOLUTIONS OF PROBLEM No. 3931 received from G Parbury (Singapore), Howard Staunton (Kolar Gold Fields), and H A Outhwaite (Calcutta); of No. 3932 from H A Outhwaite (Calcutta); of No. 3933 from E M Vickers (Norfolk), A Edmeston (Worsley), and H Burgess (St. Leonard's on Sea); and of No. 3934 from E A Vickers (Norfolk), Antonio Prats (Reus), R B Pearce (Happisburgh), E J Gibbs (East Ham), A Edmeston (Worsley), Ch Le Harivel (Edinburgh), H Burgess (St. Leonard's-on-Sea), and H V Brown (Ledbury).

CORRECT SOLUTIONS OF PROBLEM No. 3935 received from L W Cafferata (Farndon), H W Satow (Bangor), B N N (Tewkesbury), J P Smith (Cricklewood), A W Hamilton Gell (Exeter), C B S (Canterbury), J C Kruse (Hammersmith), G Stillingfleet Johnson (Cobham), J Hunter (Leicester) and S Caldwell (Hove).

## THE WORLD OF MUSIC

(Continued from Page 166.)

shows them to be still to seek, for this "comedy with music" is not at all what we are all—musicians and general public—eagerly looking for. It was right for Mr. Playfair and his directors to take the risk. You will never get authors and composers writing masterpieces unless somebody is willing to give a trial to their first efforts, even when those first efforts do not seem to be all they might be. In Mr. Armstrong Gibbs there is possibly a promising composer. At present his natural gifts are so overlaid by a sort of fashionable musical jargon and conscious knowingness that it is difficult to pronounce with any certainty on this point. Still, there is abundant evidence in the music to "Midsummer Madness" that he possesses both skill and taste, and if he should also prove to have an individuality and musical invention, the directors of the Lyric Theatre may yet reap the reward of their enterprise. Of the librettist I have not the same—feeble as it is—hope. It is too literary, too lifeless, artificial and refined. For comedy—especially comedy as a basis for music—greater vitality and a more robust personality is needed than is shown here by Mr. Clifford Bax.

The production was not remarkable, but Miss Marie Tempest was amazingly good as Mrs. Pascall. On a somewhat lower plane, Mr. Frederick Ralow as Pantaloon was admirable; but the two younger members of the cast, Miss Marjorie Dixon and Mr. Hubert Eisdell, were much inferior to the two veterans, and did not do credit to Mr. Playfair's perspicacity in these matters. W. J. TURNER.

Every year the needlework done by our disabled men becomes better. At the Exhibition held at Chelsea House, everyone wondered at the beautiful specimens shown. The Prince of Wales lent the banner worked for him. The Countess of Westmorland lent a chair covered with needlework of a lovely design. Princess Marie Louise lent some wonderful copies of Queen Anne embroideries. The Queen of Spain, with Princess Beatrice, paid an early visit and was quite astonished at the perfection of the work. Her Majesty was in soft black, brightened by two scarlet tassels hanging from a girdle, and was wearing a black hat with some white in it. Princess Marie Louise was present almost all the time the Exhibition was open. She is the chief friend of the poor in the organisation so named, and the work was done by the disabled men in that particular branch.



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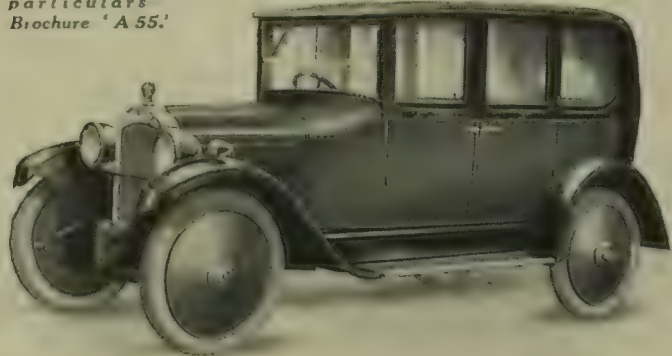
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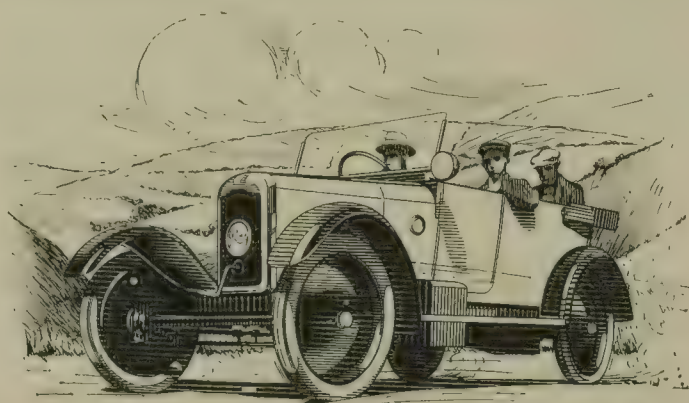
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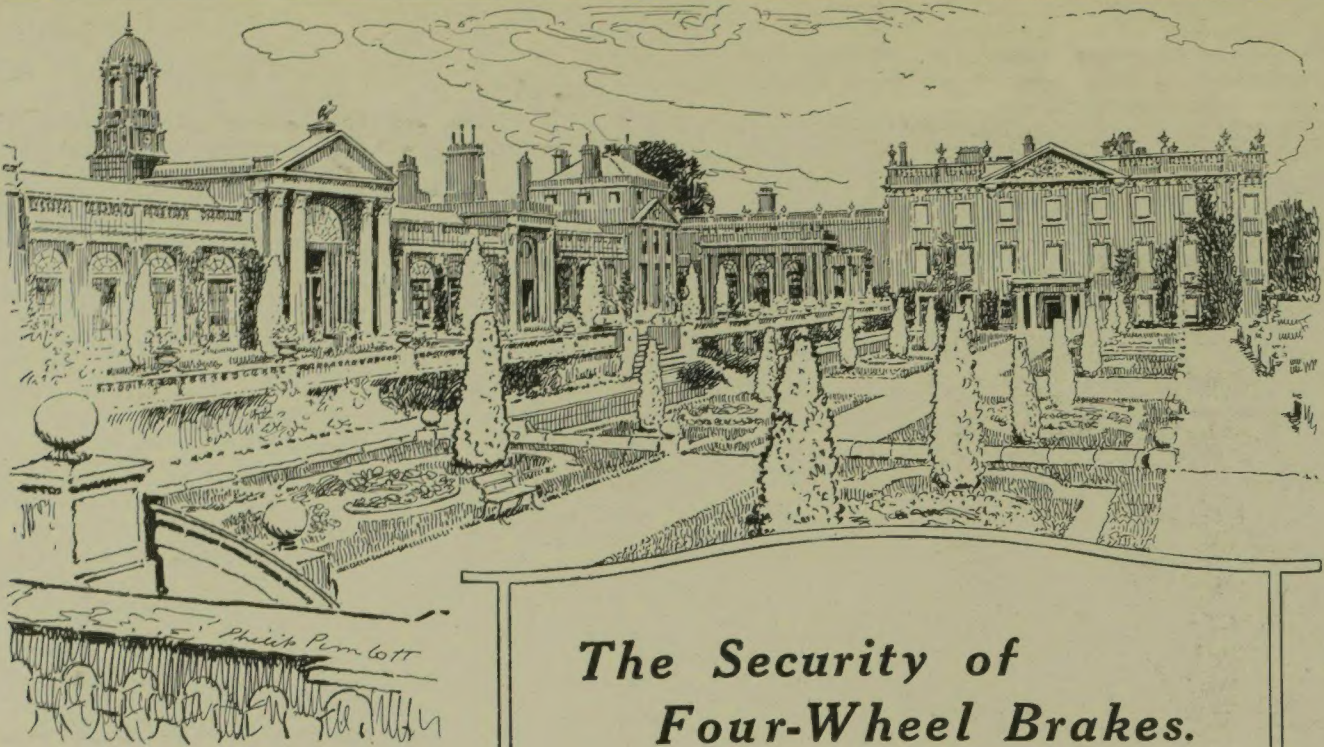


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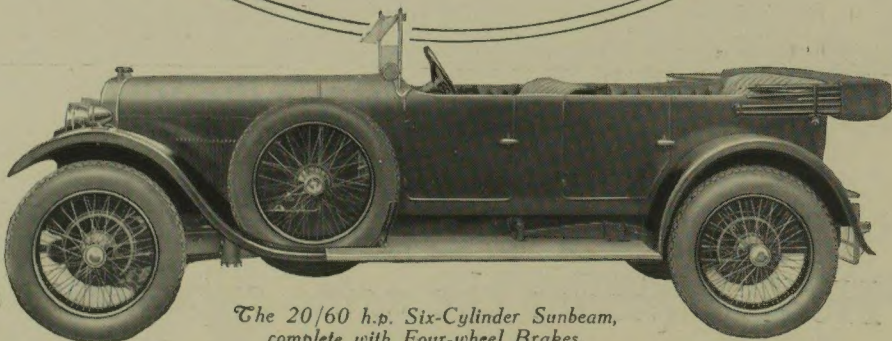
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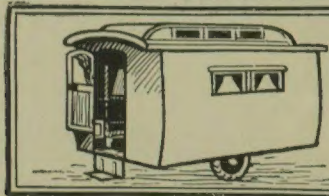
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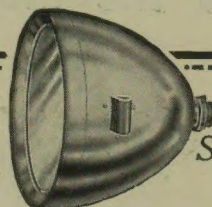
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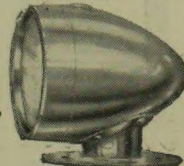
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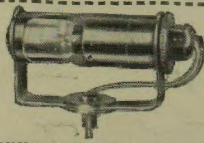
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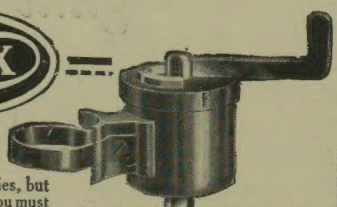
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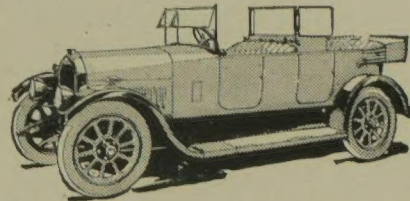
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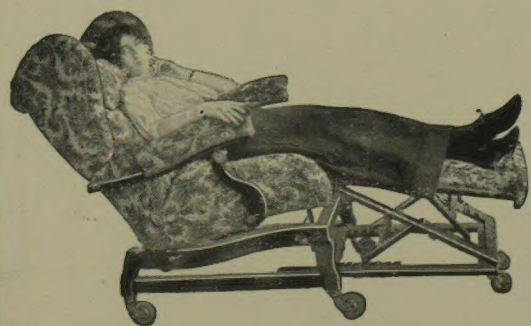
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**GREYS** is something more than the name of a brand. It is the safest buying name for Cigarettes, for "GREYS" means the best. Whenever you ask for "GREYS" you specify in one short word that you want the best tobacco made with scrupulous care into perfect cigarettes and that you do not wish to pay more for these than the price of "GREYS." A useful word is "GREYS."

Silk Cut Virginia CIGARETTES  
**TWO SIZES—One Quality**  
*BIG* GREYS 20 for 1'5 *SMALL* GREYS (SIZE TWO) 20 for 1'3

Also in decorated tins of 50 and 100. Of High-class Tobacconists and Stores everywhere.



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PIPE-SMOKERS are strongly recommended to try "GREYS" Smoking Mixture which is as good as the name "Greys" implies. 1/- per OZ.



Here are shown—greatly reduced in size—a packet of 20 Big Greys and a packet of 20 Greys Size Two. The labels of both packets are pale green, but that of Size Two is distinguished by a dark blue and white girdle, the pattern of the Greys' regimental undress cap-band. The relative—not actual—size of the two cigarettes is also indicated. They are both the same length, but whilst Greys (the big fellow) is distinctly burly and robust, Greys Size Two (commonly known as "Small" Greys) is of normal proportions.

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